



THAT MAGAZINE FROM CTR fm 102

OCTOBER 1990 FREE

hiv 90

Timbre Productions Presents

CiTR PRESENTS
101.9 FM



PESTILENCE
CARCASS

ALL AGES SHOW

MON. OCT. 1
NEW YORK THEATRE

639 Commercial
DOORS: 7:00PM SHOW: 7:30PM

September 15 show of Death Angel, Forbidden and Sanctuary at the New York Theatre has been postponed for now. Ticket holders can get a **refund** at point of purchase locations or ticket will be honoured at the Death/Pestilence/Carcass show.



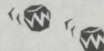
COOP
101.9 FM

and CiTR 101.9 FM present from Nigeria Mango Recording Artists

African
Reggae

Majek Fashek

PERFORM
TWO SETS



TUESDAY OCT 9 SHOWTIME 10:00PM



WEA Recording Artists

EKWARI

WED. OCT. 17

DOORS 8:00PM
SHOW 9:30PM

86
street

CiTR PRESENTS ENIGMA RECORDING ARTISTS
101.9 FM

mojo nixon band
with guests

TUES. OCT. 23

COMMODORE
BALLROOM

DOORS: 8:00PM

CBS RECORDING ARTISTS

INDIGO
GIRLS with guests

Friday Oct. 26

The Orpheum Theatre

(TICKETS AVAILABLE ONLY THROUGH TICKETMASTER)

TICKETS AVAILABLE AT: Zulu, Black Swan, Track, Highlife, Scratch, Razzberry Records (95th & Scott), Reminiscing Records (across from The Bay at Surrey Place), and all Ticketmaster outlets or charge by phone: 280-4444

DISORDER

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COVER

HOTTER THAN HELL designed by Nicole Steen

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CTR 101.9 FM is 1000 watts of stereophonic bliss on cable FM from UBC to Langley, Squamish to Point Roberts, but not on Shaw Cable in White Rock (if you want it, you'll find a way). CTR is available on most clock radios and in car tun. Office hours for Disorder, CTR, and CTR Mobile Sound Rental are Mon-Fri, 10am-4pm (please avoid Friday afternoon). Call the CTR/Disorder Office at 228-3017 for editorial, advertising, and circulation enquiries. CTR NewsSports at 222-2487, or the CTR DJ line at 228-CTTR. Write to us at 6138 SUB Blvd Vancouver BC V6T 2A5.

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(OF CTR 101.9 FM)
PRESENTS

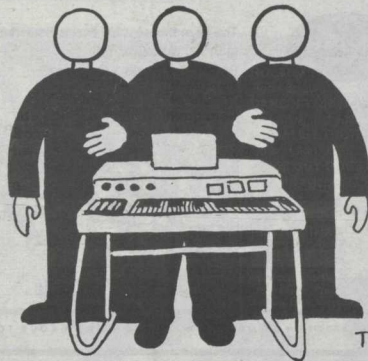
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FRIDAY OCT. 12TH
7:27 (SHARP)

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AGES

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AT TRACK ZULU
SCRATCH.CTR

CDLIN UPTON '90

ARTROPOLIS

LINEAGES & LINKAGES

WHAT

A large scale exhibition of contemporary B.C. art featuring over 175 artists. Works in many media including video and performance.

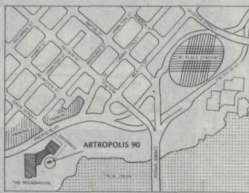
WHEN

October 19 to November 18, 1990
Hours: 10 am until 8 pm,
Tuesday to Sunday
Opening Night on Friday, October 19, 8 pm

WHERE

Living Art Beneath the Sky -
Big Top Performance November 1, 2 & 3
8 pm at the Roundhouse site

The Roundhouse, 1200 Pacific Boulevard
at Davie, Vancouver, B.C.
General Admission & Opening \$2.
Performances \$5.



CALL 684-9099 FOR MORE INFORMATION AND GROUP TOURS

ARTROPOLIS is a non-profit society registered in the Province of B.C. ARTROPOLIS 90 is produced with the assistance of the Canada Council, the City of Vancouver, the Department of Communications, Employment and Immigration Canada, the Government of British Columbia, Ministry of Municipal Affairs, Recreation and Culture, and the following businesses and foundations: Action Reprographics, Air Canada, Assembly of B.C. Arts Councils, Canfor Corporation, City Centre, VCC-Building Services Worker Program, Colorific Photo Laboratories Limited, Community Arts Council of Vancouver, Concord Pacific Developments Ltd., Contact Travel Marketing, echo Acrylics, D.I.C. Awnings By Design, Harlock Williams Lemton Ltd., Hemlock Printers Ltd., Holiday Inn - Downtown, Hotel Vancouver, JPA Appliances Ltd., Jet Set Sam, Kodak Canada Ltd., Leon and Thea Koerner Foundation, LithoTech Canada Ltd., London Drugs, Loomis Courier Service, Neville's Coffee, Northwest Digital, Opus Framing Ltd., Prime Resources Group Inc., Rogers Cable TV - Vancouver, Roland D.G. Canada, Seaboard Advertising, Shaftebury Brewery, Sun-Rype Products Ltd., Telequip Services Inc., The Chameleon Papers, The Georgia Straight, Unit 306 Society, Vancouver Art Gallery, The Vancouver Board of Trade, Verster Office Systems Inc., Whistler Brewing Company, Wilson Williams & Mackie, WordPerfect Corp. and others.

OCTOBER CONCERTS

- | | |
|-------------------------|---|
| FRIDAY 5 | Nervous Recording Artists THE NERVOUS FELLAS |
| SATURDAY 6 | THE LAST WILD SONS with ELBORE JAMES |
| SUNDAY 7 | SHEVA BURLESQUE |
| MONDAY 8 | From Seattle MAD MAD NOMAD |
| TUESDAY 9 | COOP Radio & CTR 101.9FM present from Nigeria Mango Recording Artist MAJEK FASHEK |
| FRIDAY 12 - SATURDAY 13 | Restless Recording Artists from New Orleans TERRANCE SIMIEN & THE MALLETT PLAYBOYS |
| SUNDAY 14 | LES MINSTRELS from Quebec City with TOUCH & GOS |
| MONDAY 15 | Alias Recording Artists X-TAL |
| TUESDAY 16 | Polygram Recording Artists from Montreal BOOTSALUCE |
| WEDNESDAY 17 | BMG Recording Artists THE CORNDOGS |
| THURSDAY 18 | SUN DOG SUN and ONE WORLD |
| SATURDAY 20 | Slash Recording Artists SONS OF FREEDOM |
| TUESDAY 23 | Reggae Night with Jamaica's RASKIDUS and ROOTS CONNECTION |
| WEDNESDAY 24 | SECOND NATURE |
| THURSDAY 25 | Ed Banger presents SUB POP Recording Artists DICKLESS with THE SICK MEN OF EUROPE (members of Young Fresh Fellows and Chemistry People) and THE VIRGIN MARYS |
| FRIDAY 26 | Guitar great ROBIN FORD |
| SATURDAY 27 | A&M Recording Artists THE PHANTOMS from Toronto with guests THE PERSUADERS |
| TUESDAY 30 | From Australia Amphetamine Reptile Recording Artists LUBRICATED GOAT |
| WEDNESDAY 31 | Halloween Extravaganza with SPUNK |

T H E
TOWN PUMP
66 Water Street Gastown 683-6695

SHINDIG

It's back. Yep, that's right. That local band competition from whence Red Herring, Rhythm Mission, My Three Sons, Wingnuts, Zealots, Little Ratskulls, Stubborn Blood, Oversoul Seven, Sons of Freedom, Four Ones, One Riddim, Rainwalkers, Video Bar-b-que, Gracious Four, Stick Figures, Black Earth, Cartoon Swear, and A Planet of Spiders and a whole lot of other bands made their mark in Vancouver rock 'n' roll history is here once again. Yep.

Every Monday night from now until December 10th (except October 8th), three lively new bands will perform at the fabulous Railway Club (579 Dunsmuir).

A total of twenty-seven bands (including entrants from Kelowna and Victoria) are competing... all in pursuit of fame, glory and those super-famous super-deluxe Shindig prizes. The Shindig Grand

Finals take place at the wonderful Town Pump on December 17th. Yep.

The line-up (in alphabetical order) for the next six ear-popping Mondays is:

OCTOBER 1st
First Round of Shindig Semi-Finals with Bent, Toxic Jimmy and the winner of the September 24th competition

OCTOBER 8th
No Shindig tonight. Eat chestnut stuffing instead. Yep.

OCTOBER 15th
Purple City, Shiny Greedy, Windwalker

OCTOBER 22nd
Aunt Acid, Smileys, Superconductor

OCTOBER 29th
From Beyond, Naked Youth, Rattled Roosters

NOVEMBER 5th
Second Round of Shindig Semi-Finals

What about the prizes, you ask? Yep.

The first place band will win 24 hours of 24-track recording time at Mushroom Studios AND 20 hours of 24 track recording time at Fluid Studios AND the

opening spot for an out-of-town band on a bill to be produced by Perryscope.

The second place band will receive 24 hours of 24-track recording time at Sierra Studios AND 20 hour of 16-track recording time at Bullfrog Studios.

And the third place band will receive 24 hours of 16-track recording time at RAD Studios AND 24 hours of 8-track recording time at Deadbeat Studios. Yep.

So come along if you care. Come along if you dare. To the magical tune of: "Is that joke worth one beer? Two beers? No beers? Looks like it's a no beer joke."

Yep. King Don "Jokes for Beer" Osborne is back to give all you jokesters another kick at the can. Yep.

SUB Ballroom was the hip hop place to be September 7 & 8 when CTR 101.9 FM presented **DJ SOUNDWAR** CHAPTER ONE. Vancouver's first ever rap competition.

900+ warm and writhing bodies came from near and far, over the border and across the ocean to catch over 75 MCs, DJs, dancers and crews doing their stuff.

Best MC: Richmond's own Terror T
Second: Willin (Seattle)

Best DJ: Greg B (Seattle)
Second: Swift (Seattle)

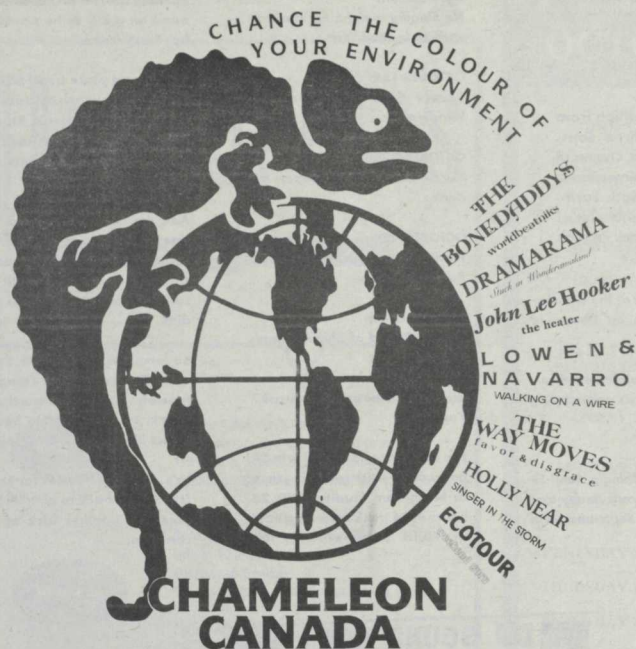
Best Crew: Ready 'n' Willin (Seattle)
Second: Invincible Rhyme Society (Port Coquitlam)

Best Dancers: Preach 'n' Teach (Seattle)

Stay tuned for Chapter Two...



Michael Cherry photo



**Entire catalog of Chameleon artists on sale
until October 31st, 1990.**

A Chameleon Sampler Cassette will be given out with every purchase
of Chameleon product (while quantities last).

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the cruel elephant

FUCKIN DIG IT

Worshipping a false god has never been so good. Live intense worship has now been placed in days of the week unlike ever before brothers and sisters. Amen. So now worship simply includes food (to help with the energy expended at live worship levels). Amen. When you donate your money in appreciation of the music events you are about to be witness to and a meal is a must. I have seen you, brothers and sisters, laugh and cry and stare looking slightly confused but worship was never meant to be easy; time is also a factor you must remember the cruel elephant has room for only so many believers at one time so please if you intend to pray with us one night you must come early or we may turn you away (I must pause while I wipe away a tear at the thought, Amen) Into the abyss that remains a dark night of sorrow loneliness and despair indeed (I pause) Amen remember the cruel elephant is the only place you can wine and dine to the music of a New Generation soiled and unsoiled.

OCT

3 Bent/Ludwigs
13 Snuff with SamiAm
14 Skin Yard with Lung
16 URGEVERKILL
17 X-TAL
18-19-20 Nervous Fellas
23-24 Dark Globe
30 Circle of Ill Health
31 Pole Face

!!!

Good for one dollar off Thursday
cheap admission price which still in-
cludes a free mystery meal or 2 dol-
lars off the menu... so quit whining.

1176 GRANVILLE STREET



★ OPEN ★
very late everyday

Urban Dance Squad is the most exciting band out of Holland since The Legendary Pink Dots. The debut album **Mental Floss For The Globe** is a Dance/Funk/Rap/Metal hybrid that rebels against the current technostagnation of much of today's dance and rap, replacing it with old fashioned sweat and real instruments. I recently talked to DJ DNA over the phone from Holland just before the band set off on yet another North American Tour.

DISCORDER: You don't use samplers and stuff like that. Is that because you've never needed to, or because you have something against that technology?

DNA: Our music style grew on stage, and I like to have people see what's happening; where the sound comes from. Our songs just sort of grew by playing with them by hand, and in the studio we find things to sample, but I do it by hand. Actually, now I've got a very simple sampler, but I use it to sample the band members.

D: How do you do, for instance, the "Strong Island" sample on the track "Fast Lane" live?

DNA: I just play the record. Sometimes there are problems, like if the stage bounces. Usually it's alright and I like it much better [than sampling].

D: Being a "REAL BAND" must set you apart from the wave of Euro-Body-Music that's about. What do you think of that stuff?

DNA: I do play European Techno Music as a DJ, but it's not used in the band. The band is not really interested in it.

D: Does the band come from a rock or dance background?

DNA: It's different for every member. I used to be really into hip hop and stuff and before that I was really into rock. The guitar player likes American blues, Captain Beefheart, a bit of Pedal Steel, he uses some on the album. Robert Johnson is one of his favorite players. The drummer is a Led Zeppelin freak. Me and the bass player are also big Parliament/Funkadelic freaks... Lee "Scratch" Perry.... Rude Boy used to be a big Beatles fan.

D: What type of audiences do you draw at home?

DNA: Because of our mixed musical style, we get a really mixed audience. That's one of the things I like most about this band. We get young people mostly, but from all kinds of groups. If you like soft music you shouldn't come. We play hard.

D: What about audience reaction in North America, where you're taking funk back to the people who invented it?

DNA: It's getting like it is back in Europe now. When we first started we were playing songs that nobody knew, but now they've heard the album and they're standing at the front, singing along. I think the merging of races, black music and white music, that happened in America, happened also in Europe. I encountered this big wave of American music from the sixties on. Most of the record labels in Europe are American owned, sometimes they don't even take European groups, they're just selling American product. So for us to go over there is good. It's the other way around.

D: Have you got any plans for world domination or are you just having fun?

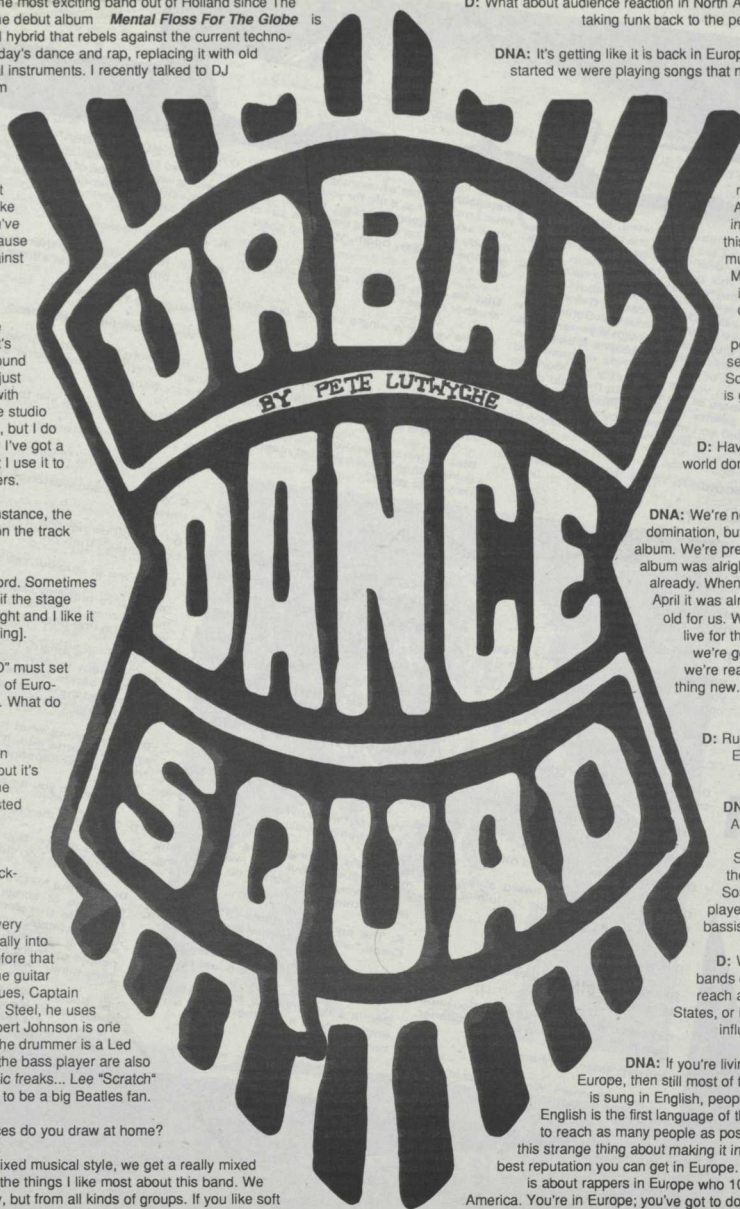
DNA: We're not really planning world domination, but we are making a next album. We're preparing it now. The first album was alright, but we feel different already. When we went to America in April it was already more than a year old for us. We've played this album live for thirteen months and now we're going to play it again, so we're really dying to play something new. I think you'll hear from us soon.

D: Rude Boy does his raps in English. Is he an English speaker?

DNA: No, he's from South America, and he grew up in Holland. He's from Surinam, which is one of the few non-Latin parts of South America. The guitar player is from Indonesia, the bassist is also from Surinam.

D: Why do many European bands choose English? Is it to reach a bigger market i.e. The States, or is it because their main influences sing in English?

DNA: If you're living in a small country in Europe, then still most of the music in the charts is sung in English, people understand English. English is the first language of this world and we want to reach as many people as possible. But then there's this strange thing about making it in America which is the best reputation you can get in Europe. The song "Big Apple" is about rappers in Europe who 100% imitate rappers in America. You're in Europe; you've got to do your own style, what you feel is good, not copy something and try to be American.



Some say heavy, distorted, grunge rockers Nirvana are among the better Sub Pop offerings. One of the few bands on the label to mix poppy melodies with heavy riffing, they've managed to stir up quite a bit of interest with their debut album, *Bleach*. DISCORDER caught them at the New York Theatre on tour with Sonic Youth where they ripped through a powerful set bristling with energy, despite it being the tail end of the tour. Chris on bass and Kurt on vocals and their old drummer members of the band but their old drummer seems to have mysteriously disappeared so I started off by talking to their temporary drummer and possibly long-time friend.

DISCORDER: You're from the Melvins?

DALE: Yeah.

Dis: What's your name?

D: My name is Dale and all I can say is...WOW!

Dis: What happened to the other drummer?

D: He got shit-canned!

CHRIS: Long story, don't wanna take up your valuable time. Man, it just didn't connect, man, just didn't connect....

D: He's out of the band, that's it.

C: What other drummer?

Dis: Um, the one who played on most of the album.

C: He drowned in a swimming pool.

D: He spontaneously combusted on stage.

C: He choked on vomit and died.

Dis: But what's this I heard about the drummer from Dinosaur Jr. joining the band?

C: Nah, nah.

Dis: Why, are there all these wild rumours going around?

C: Yeah, they're WILD rumours. You know, John Bonham is gonna be our drummer.

KURDT: Jason Bonham.

C: Jason Bonham. We were kind of talking to Jay about it but it never

materialized... That's how things go, y'know what I mean. That's a life for you, you never know what's gonna happen. I mean one day you could be walking down the street and the next day, boom, you drop dead. Who knows?

Dis: So when are you coming out with another release?

C: We've got a single coming out next month.

Dis: What tunes?

C: We've got two new tunes; one song's kind of poppy and one song's kind of heavy, so it's the best of both worlds.

Dis: So what musical direction are you going in then? Or are you just making it up as you go along?

C: More melodic.

K: Speed metal's coming back with a vengeance next year.

There's cool bands, I mean, Mudhoney's a cool band but anybody who buys a record like, "Oh, this is a SUBPOP record so I'll buy it," is kind of screwy... People don't walk around wearing SUBPOP t-shirts, they wear Mudhoney and Tad t-shirts.

Dis: I noticed you had some metal overtones, especially on "Negative Creep."

C: Yeah, but we hate heavy metal. We like to play...heavy music.

D: There's nothing wrong with a little metal influence but who wants to limit themselves? We wanna do everything, and anything.

K: The song got retitled "The Negative Creep," with strawberries and whip cream.

C: We're not really gonna have any gloomy doomy songs like on the last record.

Dis: It's one thing to have metal influences, and it's another to be a metal band.

C: There's good metal.

D: There's BLACK SABBATH and then there's bad DANZIG stuff... There's nothing wrong with a little bit of metal. Anybody that doesn't like even just a little bit of metal is penis-less.

K: They're penis-less?

C: That means that girls that don't like metal... but is a clitoris just a small penis?

D: (laughing) Yes, it is.

K: What about hermaphrodites?

C: But weren't all men born women and then XYZ chromosome came along and then... (laughter)

Dis: Yeah, something like that.

C: What I'm trying to say....

D: What I'm trying to say....

C: When a person listens to heavy metal music...

D: ...if you do not like a little bit of the heavy metal, then you are stupid.

C: You are el stupido. You scum.

Dis: You've probably had this question a million times, but what do you think of the whole Sub-Pop phenomenon?

C: Mmm... it's alright. I don't think it was a movement or anything, it was just a bunch of bands on this label and those guys played the media hype: "Yeah, yeah, yeah, it's right on!"

D: After seeing what it turned the audience in Seattle into, it's the worst thing that could've happened.

Dis: What do you mean by that?

D: Because, they're just—

C: He's not on Sub Pop. (laughter) The Melvins aren't on Sub Pop.

D: Well, the MELVINS aren't but I play on a couple of songs on their [Nirvana's] record so therefore I am on SUB POP. There's nothing wrong with the bands or anything like that. It's just that all the people up there just take it for granted. They think, "We are so cool."

K: Social politics involved, man. Everybody just all of a sudden said, "Oh we have a scene. It's really cool and new so now



Nirvana

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let's act really cool and hip." All across the nation we've talked to people who say, "I'm moving to Seattle because there's a scene and it would be great and there's a whole bunch of really bands." But really there are only just as many bands in Seattle as there are in any other town. It isn't like a big explosion of erness type of scene like when punk rock was neato a few years ago.

D: As far as I'm concerned, the media and scene happened in 1985. It was really everything else missed the scene. The cool about 1985.

Dis: So you think Sub Pop is a bit media-created and there are a lot of posers now? I don't like to use that word, it's kind of meaningless, but...

K: There's really no such thing as a poser, anyway.

D: All I've got to say is...WOW!

C: Next question.

Dis: Yeah, sorry. That was a boring question.

C: We had one interview where everything the guy said I would say, "No! Next question." We gave the guy a really bad time.

D: Everybody asks that question but you haven't asked it before so it's okay. I think everyone gets asked that question often, every band: "So what do you think of Sub Pop?"

K: That must prove there's mixed feelings about it.

C: There's cool bands, I mean, Mudhoney's a cool band but anybody who buys a record like, "Oh, this is a Sub Pop record so I'll buy it," is kind of screwy.

K: People don't walk around wearing Sub Pop t-shirts, they wear Mudhoney and Tad t-shirts.

D: Yeah, but what's on the back of them? A big Sub Pop.

Dis: Just like a big commercial?

C: Yeah, I don't know.

D: There's some good bands on there and that's why it's popular, because there are some good bands.

Dis: Like you guys?

D: (sarcastically) Yeah, we're just fuckin' great; goddamn we're the best.

Dis: How did you end up on a tour with

Sonic Youth?

C: They called us up and said, "Do you guys wanna go on tour with us, just do some West Coast gigs?" And we said, "Yesiree, Bob." And that was all there was to it, it was really great. I guess they caught a few of our shows, heard our record, they liked it, and we liked them and go on tour.

D: All I got to say is...WOW!

C: That's it, they just called us up and asked if we wanted to do it and after one millisecond of contemplation we answered yes, we will do it. It was great, big shows.

D: There was like 4500 people at the Palladium in LA.

Dis: How long have you been on tour with them?

C: A week or so. This is the eighth and last show. We had one live show where we played but no Sonic Youth; STP didn't play. We were all the way down in San Diego so we did a total span of the West Coast of the U.S. from San Diego, which is like ten miles from the [Mexican] border,

up to Vancouver. We played Las Vegas. We were all around.

K: There's swingers in Las Vegas.

C: Fuck yeah.

K: A lot of them. People that just swap partners and they can't decide who they wanna have sex with, it was really interesting to watch.

Dis: You went to some swingers' clubs?

K: No, they were "swinging" while Sonic Youth was playing... Girls would go back and forth between these two muscle guys and kiss them and then they'd touch each other's genitals, they couldn't decide. I thought they were all going to go home together. But then I lost interest and forgot about them.

C: They were smoking and drinking.

K: I couldn't understand what they were doing there at Sonic Youth. But it was kind of neat to watch, y'know, Sonic Youth in the background and these people, like, wanting to breed.

D: WOW!



OCTOBER 1999

POP

A NIRVANA PRESS KIT BY TOM MILNE

page design: Bill Baker

A few years ago I said, "Mom, go to Toronto." And she went to Toronto. When she came back she said, "Son, I got you some records." One record was by the band Rio whose members had nice hair styles; my mom had thought it was a girl band but it was really a guy band. The other record was a seven incher by Shadowy Men on a Shadowy Planet called "Love Without Words." My mom had gone up to the lady in the record store and said, "I want to have the two hottest records in Toronto" and she was handed these records. When my mom went to England I said, "Mom, bring me back some records." And she brought me back some records. She went into a store in London and said, "Give me the hottest record in the store." and the guy in the store said, "Here is a Bros. record." So she does get the truth when she asks for the hottest records and boy, Shadowy Men are hot, so hot that when they came to Vancouver, 228-2487 was a phone number that drummer Don Pyle did not forget to call.

SHADOWY MEN ON A SHADOWY PLANET

BY
NARDUAR
THE
HUMAN
SERVETTE



NARDUAR: Now, Mr. Don Pyle of Shadowy Men on a Shadowy Planet, what are the names and ages of such a famous band as yours?

DON PYLE: Reid Diamond is our bass player, Brian Connolly is our guitar player and our combined ages are about a hundred.

N: You've been on the rock and roll scene for a few years.

D: Six years.

N: You've actually played with The Ramones, haven't you?

D: Yeah, we've played with The Ramones, Husker Du, Jesus and Mary Chain, The Dumdrells.

N: Did you learn any weird habits from these stars, Mr. Don Pyle of the rock group Shadowy Men on a Shadowy Planet?

D: I think we learned not to take drugs from any of them. We saw what long term drug use does to your brain cells.

N: So they had some weird quirks about them?

D: Kinda weird quirks. When we met Dee Dee Ramone, the first thing he said to us before he said, "Hi, how ya doin'?" was, "You got a valium?"

N: You've never said that to one of your opening bands, have you?

D: No, never, never. I've never taken a valium. I wouldn't know how to say that.

N: You are from Toronto, Ontario.

D: Yup.

N: What is Toronto, Ontario, known for?

D: At the moment, it seems the Cowboy Junkies. Other than that, there are a lot of reasonable places to get tax returns done. And there are some excellent Vietnamese restaurants.

N: Isn't it known that every band in Toronto is basically signed?

D: Pretty much. There's a band called the Mantheyes that I've never heard of, never seen play before; they just have an album that just came out. It's real sweepstakes time there now. Everybody's getting signed, everybody's got a signed sort of thing.

N: So I guess the question is, "Why aren't YOU signed?" I mean, you've been around for six years. You saw the Ramones do drugs. Wouldn't it be logical that you would

have been signed long ago, to somebody BIG?

D: Well, we ARE signed with Cargo right now who are pretty much as big as we want to be signed with. There's not really any point with us even considering signing with a major label because we know that being an instrumental band and playing the sort of music that we do, we have a pretty limited audience. We're not going to sell a million copies of an album. If we got signed to a major label, we would put out one album with them and then get dumped for not selling enough records and that would be the end of that. So if we go with somebody like Cargo, they do a great job. They get the records around. They're very happy with the number of records that we can sell for a company like them.

N: What sort of distribution did you have for your seven inch records?

D: The distribution was all done pretty much through ourselves. We sold them at shows. More and more, there is no distribution companies for seven inch records... Mostly those were done like: you have one person who runs a distribution company who heard you on John Peel's radio show or something and finds out your

address and writes to you and says, "Send me fifty records, please."

N: Did they end up in any weird places?

D: We got a lot of letters from Holland... there are people with wooden shoes buying our records.

N: But you got these records out. Remarkable?

D: It's pretty remarkable. For a seven inch it's even more remarkable now. We're still going to do seven inch records. We're doing two more this summer.

N: You've done very limited runs of seven inch records.

D: We make only as many as we can sell. It's expensive to mail stuff in Canada and a lot of places will take stuff on consignment and won't buy them outright. So you go to Vancouver and a store takes ten singles on consignment, they sell them ten weeks later, you don't get back to Vancouver for a year and a half, and then they say, "Well, we can only pay you for one year from your receipt date."

So they don't pay you and consequently you eventually have to stop dealing with almost everybody.

N: But you have some interesting releases such as your seven inch with a nice Jiffy Pop thing. Your motto was, "It's a record, it's a snack, half the fun's making it."

D: It went something like that. "It's a record, it's a game." No, that's the other record. "It's a record, it's a snack, it's a record, it's a snack." I think that was as complicated as the sales pitch got.

N: It was an actual Jiffy Pop with a seven inch record in it and one of the tracks was you shaking the Jiffy Pop.

D: It was actually Brian shaking the Jiffy Pop, but we don't need to get technical. Yeah, it was real Jiffy Pop. We went to the Jiffy Pop factory and got them. We saw Chef Boyardee products being made. We saw them making Bits-n-Bites and Fiddle Faddle. The same people who make Jiffy Pop make those things. We got a dealer's rate on it because we bought so many.

N: How many did you buy?

D: The first five hundred came like that.

N: Did you ever think of throwing LSD in with some of the popcorn for a bonus that some listener or reader might

get?

D: No, we wouldn't know where to find LSD.

N: How about throwing in some-

D: -Sominex or-

N: -some local XXX type drug that would kill somebody. Wouldn't it be great to start a scare like a Tylenol-type scare only with a Jiffy Pop record?

D: No, if people are going to be nice enough to buy our record, I'd like them to live.

N: You also gave away a few free EPs.

D: We did two singles which were giveaway things. Both were giveaways for shows we did at the Rivoli in Toronto which was where we did our first show. One was a live single of stuff we recorded at our birthday show the previous year. The other one was our bass player doing a medley of Neil Diamond songs which we also did for our birthday show.

N: And this was on a 46 rpm record. It really was 46 rpm?

D: It was approximately 46. It might have been 49. But it was definitely more than 45. Some people without pitch control had to play it at 45, but those that did got the real sound. We have a really crappy independent record making company in Canada called World Records which I'm sure a lot of people even in Vancouver probably know about. They mastered it too slow for some reason, maybe because they felt like it so we had to get this rubber stamp made that said "46 RPM" on it.

N: So it turned out to be a great thing.

D: Not if you don't have a pitch control.

N: But it was a great marketing ploy.

D: It made our voices sound deeper.

N: You linked up with the highly intelligent K label by playing Olympia Washington with Calvin "Beat Happening." How did you link up with Estrus Records?

D: Estrus was the same thing. Dave Crider from the Mono Men on Estrus wrote to us and

he had heard about us through other bands and had our singles and even had the Mono Men do a couple of our songs. I haven't heard them yet. We're going to hear them in a couple of weeks.

N: What if they are bad versions of your songs?

D: I'd still be flattered. We do a bad version of a Cher song. She hasn't given us trouble about it; it's free territory. I am very flattered that they are doing our songs at all.

N: But you linked up with these "pulpic" losers hell bent on "Tequila" Estrus Records and there is something in the works?

D: They're coming out with a boxed set of four records and eight bands on it; we have one song on it. It comes in a lunch pail.

N: Is this your biggest tour yet? Is this the most famous you have ever been? You have a full length record out. Are they appreciating you in Saskatoon?

D: We're playing here three nights. Last night they weren't too much. The first night they were appreciating us even though we played really terribly.

N: What is an example of an "appreciative evening."

D: Clapping, dancing and smiling; the three signposts of rock appreciation.

N: Who is Sir Isaac Brock?

D: I have no idea. I know who Sir Isaac Newton is.

N: He is a Toronto-ite.

D: I don't know him!

N: Aren't you a Toronto-ite, Mr. Don Pyle?

D: Yes, but I don't know Art Engleton and he's our mayor. You can't talk me into it. I don't know!

N: Sir Isaac Brock. He had his head chopped off. He's the most famous Canadian ever.

D: No, he's not as famous as Moe Berg.

N: Another Toronto-ite.

D: No, he's an Edmontonian.

N: A moved-over Edmontonian.

ian.

D: Yeah.

N: Just like some members of your band are moved-over Calgarians, aren't they?

D: Yeah, sort of Calgarians, Edmontonians, Manitobians.

N: Who are some of most underrated instrumental groups of all time?

D: I would say Sharkskin, Pell Mell, Love Tractor... Sharkskin are a new band from Toronto. Pell Mell aren't. They're from Washington and they've been around for ten years. Love Tractor are from Georgia and they've been around for about ten years.

N: How about the older genre. How about the Ventures?

D: The Ventures are far too overrated.

N: How about the Wallers from the Pacific Northwest?

D: No, I don't know them.

N: You don't know the Wallers from the Pacific Northwest?

D: No, I know the Wallers from Jamaica.

N: The W-A-I-L-L-E-R, the Wallers from the Pacific Northwest with the songs "Tall Cool One," "San-ho-zae," "Wailers House Party" and "Mashi."

D: They never made it to my local record store.

N: They are the ultimate group. They started the instrumental move.

D: Oh yeah? Do you know who the Esquires are?

N: The Esquire is a guitar.

D: No, the Esquires are a famous Canadian instrumental band of the '60s that were signed to Capitol Records. They are pretty fabulous.

N: They are one of your favourite underrated groups.

D: This week.

N: What about other "wordless groups"? Do you consider your group a "wordless group"?

D: Seeing as we're instrumental, probably. We have a few words. We'll have a few

words with anybody who will talk to us. We're not totally wordless. We're "word dry". We're "word bare."

N: What other "wordless groups" have records out these days? Jon and the Nightriders?

D: I don't know them.

N: The Dragsters?

D: Oh! I've heard the Dragsters. I think they're pretty stinky too.

N: Are you Toronto's first post-hippie wordless group?

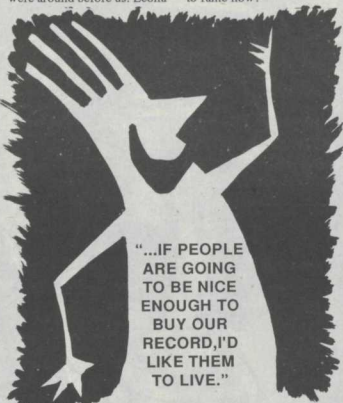
D: Probably. Oh no, I forgot about Mantecca. They're an instrumental band and they were around before us. Leona

one of our songs. It's a comedy skit and they said, "We're doing this thing and we need some music." They ask us to come up with something within their guidelines for anything with songs, but all the other stuff which is just instrumental stuff in the show we do on our own, without them having any input at all.

N: You've probably answered many questions regarding *Kids in the Hall*.

D: Mostly just the one question, "How did you get hooked up with them?" Usually people don't go into too much depth about it.

N: Do you feel it is your claim to fame now?



Boyd, too. Neither of them do anything like what we play.

N: You are kings of the Toronto wordless scene.

D: Us and Sharkskin ARE the Toronto wordless scene. They have stuff out on their own label called Driving Records.

N: You are a wordless group but someone writes lyrics for you.

D: Who might that be?

N: The people from *Kids in the Hall*! They write lyrics for your songs.

D: No, we write lyrics for some of THEIR songs. I mean, we write songs for some of their lyrics. They don't write lyrics for any song that we've already written. A couple of things like "Daves I Know," everybody seems to think is

D: I would have to hear it first.

N: What other ideas have been pushed upon you?

D: We're thinking about writing a tribute to the eastern food dish Baba Ganoush. That's our latest project. We're reading the David Essex story right now which might come out in our music later.

N: Who is David Essex?

D: You don't know who he is? David Essex is an English pop star. You know who Sir Isaac Brock is but you don't know who David Essex is?

N: David Essex is on 24 Essex Drive.

D: No, David Essex wrote "Rock On" and "Lamplight" and he starred in the English production of *Godspell*.

N: He's a very famous guy but not as famous as Sir Isaac Brock.

D: He's famous enough to have a biography written by George Tremlett who also wrote the David Bowie biography and the Osmond story.

N: And your next venture will be a tackling of the David Essex story.

D: Just the book; I don't know if it will be a song or not.

N: Do you have to use special equipment to get that unique Shadowy Men on a Shadowy Planet sound?

D: Mostly stuff that plugs in. How am I supposed to know? I'm the drummer. Brian has a Fender Super Reverb, I have purple Gretsch drums and Reid has a Traynor amp.

N: Traynor? Isn't that blasphemous?

D: Why is that?

N: This is so modern.

D: Traynor isn't a modern company and even if they were, there is nothing wrong with modern things.

N: And moving forward.

D: Where appropriate.

N: Have you ever tried spelling your name in abbreviations?

D: Yes. "SMOASP." Is that

what you mean?

N: Yes, and if you rescrumble the words backwards, you almost get the word "Samoans." Were you influenced by the rock group Angry Samoans?

D: I liked one of their record covers. No.

N: I noticed that you contributed "Good Cop Bad Cop" to the *It Came from Canada* series put out by Mr. Deja Voodoo and Mrs. Deja Voodoo. Why did you submit that song? I heard that you were going to submit another song. Did you hold back a better song for them?

D: No, we were on two volumes. "Good Cop Bad Cop" is on Volume Two. "Faster Santa" is on Volume Four. We put "Good Cop Bad Cop" on because we thought it was our best song, but it turned out so shitty on that album that we redid it for one of our singles. We gave them the best.

N: What are the worst Shadowy Men on a Shadowy Planet records so people don't buy them.

D: Probably the last free one we did, which is why it was free.

N: Did this lose money at all?

D: Of course. You can't give records away and make money.

N: But you earned a lot of fans by doing that.

D: We haven't really polled them on it.

N: Does a band starting up record an eight track, then make some popcorn, then give away some free records, then dance around on TV, then get signed to a big Canadian label and then tour to Olympia, Washington? Is that what will logically happen to a band?

D: They would if you were following in our footsteps.

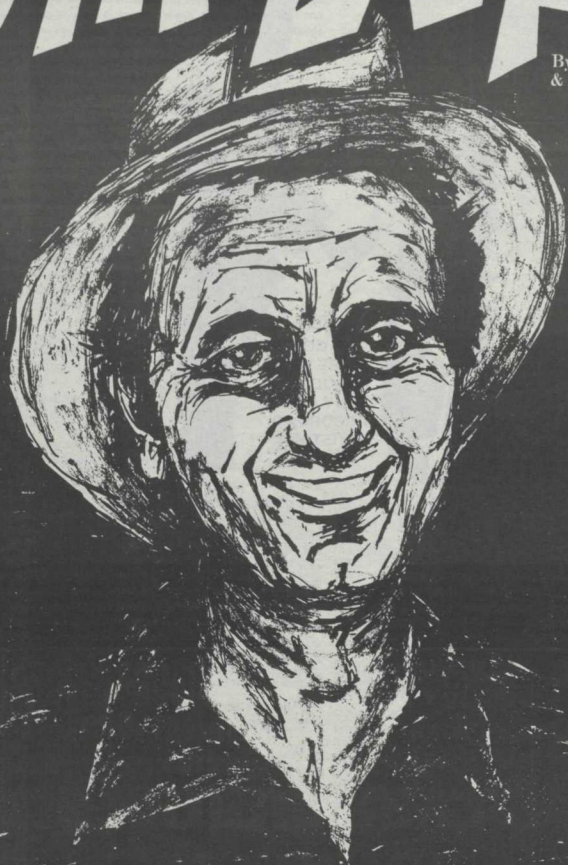
N: But there must be some advice you have. Is it worth it to put out a single?

D: Yes. I would say the best thing they can do is do stuff for themselves. Don't get a stupid manager who is going to make you do stupid things.

N: What is Casa Loma like?

Trini Lopez

By Jeff "Guido" Pryputsch
& Dave "Stubby" Wilton



LA BAMBA - KANSAS CITY -

MICHAEL ROW YOUR BOAT ASHORE -

IF I HAD A HAMMER - LEMON TREE

From the bathroom I could see her shadow on the wall; it was as she appeared last night. We had met in a dark corner of P.J.'s, way at the back where only the lonely go. She now stood next to my bedroom window, clad only in the shirt I wore the night before and clutching several pieces of paper. As I approached, I saw they were the pages of my *Trini Lopez* interview. She asked if I knew *Trini* well; I answered that we had met briefly once, for the interview, just before that landmark show last August at the PNE Coca Cola Stage. She began to tremble as tears streamed down her cheeks.

"Did you know *Trini* well?" I asked.
 "Yes," she answered softly. "Once."

Discorder: I understand you have a new album coming out.

Trini: Yes...It's already out in Europe. It's coming out there, in America and Canada, by the end of September on Warner Bros.

D: Not the old Reprise label?

T: No...

D: What's the title on this?

T: It's called *Trini Lopez 25th Anniversary*.

D: Who's the producer?

T: A friend of mine; a Dutch fellow. His name is Richard Dubois.

D: What's Don Costa doing these days?

T: Oh, Don is gone. He's no longer with us.

D: That's too bad.

T: Yeah, he started my career. Don was a very good friend of mine. The first 12 of my albums were produced and arranged by Don Costa.

D: I personally like the *Rhythm And Blues* album.

T: Thank you! I love that album!

D: So what's the deal with the tour? Is this your first stop?

T: No, this is just a one nighter...just a little thing that I do once and a while. I don't work as much as I used to. I used to be on the road, all over the world, for six months, eight

months. I sort of semi-retired about nine years ago and I just wanted to relax and enjoy life. I went to Palm Springs, to my home there, and just played tennis and golf and had a good time. Then, all of a sudden, a movie came up called *La Bamba*. Do you know that picture?

D: Uh, yeah. Well, I know the song.

T: It's my biggest hit, all over the world, and my phone started ringing again and people wanted me to record and that and that, so I said OK; make me the right deal and I'll do it. Make me an offer I can't refuse.

D: I thought "If I Had A Hammer" was the big one. It sold 12 million units or something like that.

T: It is. I've got 28 international hit singles, and "If I Had A Hammer" is one of them. "La Bamba" is another. "I'm Coming Home, Cindy" is another; "Lemon Tree"; "Michael Row Your Boat Ashore"; "Kansas City," and all kinds of stuff.

D: We were listening to a tape on the way over here, singing along.

T: Were you? Was it my oldies but goodies?

D: This was *The Entertainer*, I believe.

T: *The Entertainer*, oh boy! That's pirate?!

D: Yeah, it's on K-Tel.

T: It's not the same quality as my masters. Everybody goes through that, you know. After so many years, the big major labels sell the masters to some other label and they reproduce and reproduce and reproduce and by the time you hear it, it's not the same quality. But I hope you enjoyed it anyway.

D: Oh yeah! Myself and a friend, between us, we have 23 of your albums, two CDs, a cassette, and an 8-track.

T: You're kidding. Isn't that nice. That's great.

D: As for the tour, where are you going?

T: Well, what happened was when the album came out, they wanted me to go to 14 countries in Europe. I went all over Europe in two and a half weeks...and I went to all these cities: Paris, London, Helsinki,

Amsterdam and I did all the biggest TV shows, all the biggest tv specials. And I headlined the shows, with all kinds of people, all kinds of acts. Of course, they were all variety shows. So I did that to promote the album and it's on the charts now in Europe. Now, hopefully, I'll do something here.

D: Is this your first time in Vancouver?

T: Oh no, I used to sing here many years ago. At The Cave. Remember The Cave?

D: No, that's before my time.

T: That was THE place to work around here. All the biggest names used to come and do shows there and I worked there many, many years.

D: So what can we expect to see tonight?

T: I do a little bit of every-



thing. I've always been into variety.

D: You've done Folk, Latin, Rock, Spanish, so when is the Rap album coming out?

T: Can I tell you something? I told my record producer that I would love to do some of those things. I would love it.

D: Really?

T: Yeah, that would be great.

D: What do you think of this whole Latin revival...Los Lobos, Gipsy Kings...

T: That's why I'm beginning to get calls. I started before all

these people...Julio Iglesias, all these people.

D: You mentioned "La Bamba." Was that written by Richie Valens or was it a traditional oldie?

T: Nobody knows who wrote "La Bamba" because it's so old. It's what you call PD: Public Domain.

D: I'll still like your version the best.

T: Thank you... My father taught me that song when I was very young and that's really my bread and butter song. I always close with that song, in fact. It's such a nice, happy, sing-a-long and dance tune... I started in '64, and from the very beginning, my records became party records. Everybody would put on one cut right to the end then turn it around and hear the whole thing because they are all happy, sing-a-long and dance party

T: That was THE place in town in 1961-63 when I was there. I was booked for three months and I stayed a year and a half. But that was the beginning of my career because that's where Sinatra discovered me and Don Costa. I always wanted to record at a studio and Don Costa says "Well we'd like to do your first album here." I said, "Where? Here at this place? Why here?" He said, "Because we want to capture all the excitement you are creating." So that made sense. I said OK but I said, "I'll tell you what, one condition that as soon as I do that, I want to go into a studio." I was dying to record in a studio like everybody else. So the album comes out and it was number one all over the world. It had like six hit songs, the album was platinum and everything, so I said "OK, can we go in the studio now?" He said, "No, we're going to do one more." So it was called *More Live At P.J.'s*. That was THE place. That's where Steve McQueen used to hang out and Paul Newman, and everybody that was just getting started. Clint Eastwood, Burt Reynolds, they used to stand in line to come and see me.

D: With the new album coming out, are you going to do a video?

T: Oh yeah, sure, that's in the plans already... two or three songs we're going to do. They want me to go to Sri Lanka. Sri Lanka is a way out there. There's a movie being made by Chuck Norris and they want

And they said "Why not?" I said, "Well in America (and I was real honest, or thought I was) we have a real good group that I think are better...called the Beach Boys." And little did I know that they would be such a smash. The headlines in Paris...used to say Bravo, Trini Lopez, Who Are The Beatles? They were just getting started. They had "I Wanna Hold Your Hand" and I had "If I Had A Hammer."

D: What kind of music do you listen to now?

T: Everything. I like Phil Collins. I like the Gypsy Kings, everybody. I'm into all the latest songs *Trini* opened up his set with rousing renditions of George Michael's "Faith" and the theme from *Beverly Hills Cop II* - ed.j. I listen to the radio all the time.

D: What was the thing with P.J.'s?

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D: You've been around for twenty-five years, you must have some fond memories.

T: Oh, yes. I've been around the world at least three times in my twenty-five years. I've paid my dues, like they say.

D: Trini, you will not believe this! I have a Trini Lopez tattoo.

T: (much laughter) Come on. In a decent place?

D: (showing tattoo) Trini Rocks!

T: Oh my god! Is that a real tattoo?

D: It's real.

T: You're kidding.

D: I did you not.

T: My god! I've never heard that one before.

me to do a big show for the TV people and the producer wants to meet me and we're going to do a big show there and at the same time they want to finance me with their cameras and all.

D: And these are all going to be original, new songs?

T: My album is a little bit of everything. One side are all my biggest hits, but all the latest technology, state of the art, you know, everything digitally recorded and all that, and new arrangements, and the other side is all new songs written just for me. Which, by the way, I've never had every song (on an album) written for me. This is the first time. I had writers that sat down and wrote just for Trini Lopez, so it's really good songs, not just because it's my album, but I've got some good tunes in there. I got a song in there called "Tijana Radio" that you guys will love.

D: You know we'll be buying it.

T: I wish I could show you it. I'm really excited about it. I haven't recorded in a long time; it's been about 14 years.

D: Where did you record it?

T: I recorded it at a couple of big studios on Sunset Blvd. Some really fine studios, where everybody records. Some of the Miami Sound Machine guys are in there, and I have Madonna's guitar player, and I have some very fine singers. So it's a hot album.

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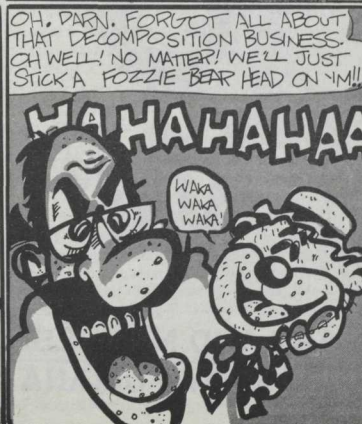
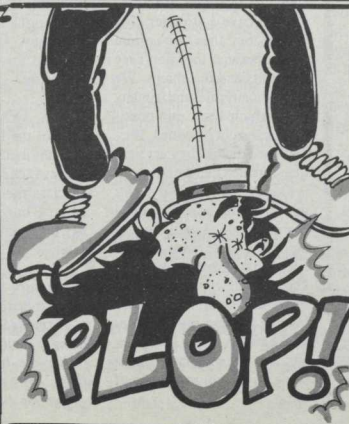
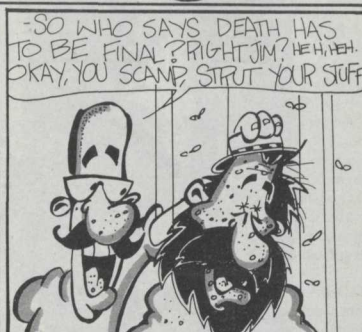
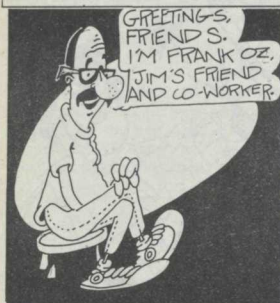
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Geoff Coates

PANKOW

ART AND MADNESS
BY LLOYD ULIANA

Freiheit fuer die Sklaven. Freiheit, freiheit, befreite euch, fight for your life, anarchy in your sex, escape your cages and catch this last train of rage. Ride on, ride on, Lenin's gonna wake up soon, Hess sleeps in his arms, God bless them all, those dreadful slaves of passions and history. God bless P.G. Wodehouse.

- from "Freiheit fuer die Sklaven" (trans. "Freedom for the Slaves")

And God bless Alex Spalck and Maurizio Fasolo, vocalist and Atari baby, respectively, of Firenze, Italia's offering to the world of hard electro-body music: Pankow. Yes, God bless Mr. Spalck and Mr. Fasolo who, with their floppy discs of gold and flasks of Chianti and S. Pellegrino, took an orphaned Discorder writer in off the dusty, urinated-upon-for-centuries, American tourist-infested Florentine alleyways, sat him down in a corner of their studio and let him share in their Pankowian lives for an all too brief half hour during that European vacation, summer 1990.

SPALCK: "Freiheit fuer die Sklaven" is not a political song. It's inspired by the psychiatrist Ronald Laing whose belief was that sick people, mentally ill people, are stronger and have a stronger kind of freedom than do normal people because they don't see the limits and the chains. We have so many rules and so many laws which limit our possibilities and our activities. They don't see them. They act very free. "Freiheit fuer die Sklaven" is like an Expressionist shout; this shout ringing out. I wanted to express this instinctive rebellion. You've got to be free. I don't know from what, I don't know from whom because I really can't see who is controlling me and my soul, but you have to react somehow and not be subjected like a slave to common points of view.



Taking their name from a district in East Berlin, Pankow had their beginnings in the early 1980s, having recorded a handful of 12"s: "Touch," "Gimme More," "Kunst und Wahnsinn," "Me and My Ding Dong," and two LPs: *Freiheit fuer die Sklaven* and *Gisela*, their debut North American release.

DISCORDER: Like Laibach and Nitzer Ebb, you incorporate strong Germanic elements and imagery. Has Pankow been criticized for the use of this symbolism?

S: Yeah, we had a couple reviews of the last LP, *Gisela*, especially the one in the Melody Maker which said that we have a fascist attitude in the way we compose our music, particularly for the track "Let Me Be Stalin."

Let me be Stalin. I say slow killing is justified.

Let me be Stalin. I say sweet killing is justified.

Let me be Stalin. Slow killin'.

Let me be Stalin. Sweet

killin'...

If you feel the need to see blood 'round,

just choose the weapon.

If you feel the need to see blood around,

just choose the victim...

It's quite obvious that this type of music, electronic music, is often connected to fascism. It started with DAF. Everybody who is doing this kind of music runs this risk. We really don't care so much about it. We chose a name which was almost communist (*East Berlin was Soviet territory - ed.*) and they accuse us of being fascists! We're not involved politically, as a band, so we really have no definite position on these kinds of things.

D: Having observed the graffiti on the walls here in Firenze, I must ask the question: is there much anti-fascist sentiment in the city?

S: Not really. There used to be in the 70s and in the beginning of the 80s. There were clashes between police and students. But really, in the last five, six years, nothing is happening

anyone. Also in politics everything is becoming always quieter and youth doesn't care anymore about politics and about progress and ideals and stuff like that. Italy is becoming a selfish country. Everybody is becoming. I don't want to say it, rich, but has enough money to do what they want so there's really no involvement anymore in political activities.

D: (looking around the room) But you seem to be quite well off here. Do you have any complaints? What are your complaints about Italian society?

S: It's very hard to emerge from this kind of situation. For example, in the musical scene, there's really no particular energy coming out and so we have to do everything by ourselves and it took us much longer than if we had been based in Germany or England. He (Maurizio) started Pankow in 1981/1982, I joined him in 1983 and it was really a long time before we had a contract with our record company and before we could go to play abroad, in Europe and so on. It was three times harder than if we had been a German band or a Belgian band.

D: Why do you suppose Yugoslavia has such a healthy music scene? I'm thinking in particular of three bands: Borghesia, Autopsia and Laibach.

S: In Yugoslavian society there are many more critical conflicts among different regions. It's a much more violent society, and a much more unsatisfied society, so it's probably the reason why it's possible to do something more creative. Here, people are more quiet, more satisfied and they have a full belly (laughs) and so they don't care about going a step beyond.

D: Does Pankow receive support from Italian radio?

S: In Italy, we are not so popu-

lar. We are much more popular in Germany and in northern Europe. We are in the charts in Germany, Sweden, Holland, Switzerland, and Belgium. In Italy, I could say almost nobody is really into electronic music and so we are the only Italian electronic band. So it's really difficult to find audiences that are willing to listen to our music. We always have to play abroad.

D: Pankow is a very hard sounding band, yet looking at your lyrics, I notice that there are no attacks on the government. What serves as the inspiration for your lyrics?

S: Personal experience. I always try to express my personal points of view on different situations. One of the most important inspirations are my studies. I'm studying psychiatry, so I'm very interested in mental diseases and human behaviour which I sometimes try to analyze from a different point of view, fitting myself into those kinds of strange behaviours and trying to understand sickness as much as I can.

D: How about "Gimme More"? ("Gimme more, much more. Kill the poor. Kill the rich. Kill the leaders. Kill the parents. Kill the cops. Kill the drummers. Kill the old women. Kill the idealists. Kill the politicians. Kill me. Kill F.M. Revolution. Revolution.")

S: That's almost a punk song in attitude. I like the music very much. It was very straight.



It was with a bass guitar and with a real guitar. It could have been a real punk song. The lyrics had to be very simple and very straight and so I preferred a real hard attack in my words.

D: "Touch (I'm Your Bastard)" ("Touch. Suck. I'm your bastard, I'm your miserable lover, won't you hang on to me? I'm no great lover, no great sex artist, sorry. Sie liebt mich trotzdem. Wie lange noch? Forever and ever... Touch. Suck.")

S: "Touch" is a song about perversion. It's a song about inferiority, an inferiority complex. There are a couple of other songs about an inferiority complex in a relationship between a man and a woman, when a man feels as though he's not able to satisfy the woman in all her wishes. It's really a feeling of rage and of inferiority, of impotence.

D: "Me and My Ding Dong?"

S: That's a song about masturbation. The inspiration is the same as "Touch." It's about

a man standing alone and he has all these sick fantasies. He knows he will never be able to go out of his cage and reach the woman of his dreams and so he's consuming himself with these fantasies. He has a very limited world in which he's living.

D: "Kunst und Wahnsinn" ("Art and Madness")?

S: I used to be really sick

for a couple of years and so it was really a reaction from my bed towards people walking on the streets, singing, without any problems or without any apparent problems. It's all my pain and all my anger coming out. When I write a lyric, I don't try to have very deep meanings. I prefer to use instinctive reactions. So when I have these lines in my head, I write them down and they're connected to special experiences and so I try to paint a little picture of my life - maybe five minutes or maybe a couple of months. They're meaningful only for that period but they are very true and reflective of those kinds of feelings.

D: What type of emotions are you trying to create?

S: Not indifference. The thing we really try to destroy, to concern our listeners, are the differences which is the most dangerous thing of all. This and boredom. The best thing is if people react somehow, maybe giving us energy or refusing us, but they have to make a choice. They have to think a little bit about it. We

try and do it also with our covers which are always a little bit aggressive. For instance, the last one, *Gisela*, the sweet little girl with the scar on her face. So, they really have to take a position. They have to say, "Oh, that's terrible!" or "Why that? It must be interesting" or "I have to know more about it." So, it's really a provocation to force people to work with their brains a little more than usual.

D: For the *Freiheit Fuer Die Sklaven* LP, did you use H.R. Giger because of the whole Dead Kennedys' *Franken-christ* insert case?

S: No, no, we got his assistance first. We went to Zurich where Giger lives and we asked him for the Biomechanoid cover. We made friends with him and made plans to make a video with him, but we had some problems with our label (Contempo Records) for money. It was quite an expensive production so we will probably do it this winter.

D: Before flying over, I contacted Contempo Records and in turn, the label manager faxed me back saying "Pankow need people like you to become the Depeche Mode of the future."

S: (laughter) I understand him because that's his job to make money for the label, so of course he's going to use this kind of expression, but it's not my goal to become this band.

Pankow release their new Goh Hotoda mixed 12" single "Remember Me" this month, followed by a live LP documenting last year's Gisela North American tour with a: Grumh. Hotoda is the Japanese producer based in New York who did mixing for Mode's Violator LP and Madonna's "Vogue."

Ten free copies of *Gisela* are available to interested readers contacting **DISCORDER** (include \$1.00 postage please!)
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ON THE MEDIA

I think we are trained [to accept] whatever the media throws us. We respond and follow like a carrot and a rabbit. We got to be less naive and that's what Public Enemy is about: try to pick up some common sense in the times where sense is not common. We just try to say, "understand the situation before you just jump at it." Take for example, the South African situation. It's been here for 30, 40, 50, 60 years and should be consistently attacked but we also have serious problems in America that should also be consistently attacked. We shouldn't wait for them to come on the news before we get all our energies sparked up. It's about how much are you gonna give a damn about, how much are you gonna work hard because in our community it's only for our self-existence. So we gotta be concerned. We can't avoid it.

ON THE ACCEPTANCE OF RAP MUSIC BY A WHITE AUDIENCE

The white audience is opening up to new perspectives, new ideas, you know, learning in a situation that they're not getting through their educational systems and not through their homes. I think rap music is so exciting that people are getting a different perspective and learning everybody else's wants and needs, and situations because people all realize that we all have to live together and not follow a standard and a pattern that has been set where people blindly follow it. You have a lot of white kids [saying] "the music is exciting, I'm learning something different rather than learning it from...my parents; they can't tell me." TV/radio is sayin' a whole bunch of bullshit, newspaper is gonna have a third mouth interpretation so why not get it straight from the source. That's where rap comes in: it educates the white community that's ready for education on the black situation.

ON THE USE OF CERTAIN RAP ACTS TO ATTRACT THE WHITE AUDIENCE (IE - JAZZY JEFF & THE FRESH PRINCE ON A RUN DMC TOUR)

I think Run DMC had a lot more of a white audience than Jazzy Jeff and the Fresh Prince...Jazzy Jeff and the Fresh Prince made it more of a tour that everybody could come see, probably bring more girls, teenage white girls, you know what I'm sayin'. Guys are gonna follow Run DMC anyways; they're not gonna come 'cause of Jazzy Jeff & Fresh Prince. I mean how many guys say "oh yeah, I like rap, I like Jazzy Jeff as opposed to Run DMC." You know it's gonna be a girl type of thing, just like on this year's tour of 66 cities; I had a great time havin' Kid N' Play and Heavy D on the tour [because] they played to more of a female audience. I'm not gonna make female songs; they gonna come out gonna rock to the shit no matter what it is. The guys ain't gonna come see Heavy D or Kid N' Play, they're gonna be like "Damn I wanna get some Eric B or BDP or NWA or some shit," you know what I'm sayin'. They'll sit through if they know PE's comin' up.

Terminator X



18 DISORDER

DON'T BELIEVE

Chuck D. Sp

ON WHETHER AN OVERABUNDANCE OF WHITE GROUPS WO

I don't think so. I think we'll see something we haven't seen before. Basically rap's base audience is male and black...everyth rap group that comes across as just being hard hittin', to a I'm gonna pick that shit up, fuck it." It's like Larry Bird but then he kept bustin' ass so much they was like, "Yeah the foundation, a base. So far the Beasties and 3rd Bass have pretty much.

TV/radio
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is gonna
interpret
it straight

ON RAP FOLLOWING IN THE FOOTSTEPS OF EARLY ROCK N' ROLL

[Rap]'s facin' a level of resistance and it is a rebellious music and it comes out kickin' and loud and it's energetic and the crowds are energetic and there's a level of authority and that's tryin' to keep it down so that's where the comparison comes in. What we have yet to see is the consistency of white groups coming in; that could be around the corner. But rap is so real, so black, that it has to go to another level. For example, it went from blues to rock 'n' roll. Rap has to go in something else, in order for the abundance [of white groups] to come in and the black groups to get kicked out, because the black groups are gonna be there. What we're facin' in rap right now is a terrible glut. Not that the music is bad or weak; it's just that it is evening out. What I try to do with Public Enemy is...go into areas where no rap group has gone in before.

ON NWA AND THE GETO BOYS' PORTRAYALS OF THE BLACK EXPERIENCE

I think they're a reflection of what's goin' on, of how a lot of brothers feel. The answers might not come straight out in a form that the establishment in the mainstream can understand, but there's a lot of answers and there's a lot of questions that are being asked. Gato Boys and NWA are a lot of different breeds.

Gato Boys are a little more conscious to point out where some fucked up shit, that blacks just aren't gettin' our way. Willie D comes across sayin' he ain't never sold that shit but niggers are gettin' plimped by Colombians. What I'm sayin' is if he did it, he did for his damn self which means in layman's terms: build more business for ourselves, don't ask for no handouts, don't fuckin' ask for a job, build a business.

NWA talks about police harassment: we don't bring the guns in our community, we don't give us an opportunity. So what you got is cats with their backs up against the wall and it's a survival type of thing. So what is needed is more people to break it down in front of the people so they have a better understanding, have their heads above the NWAs or the Gato Boys or just being able to break it down to everybody equally. That's the responsibility of radio jocks or rap music journalists. We need more of them and they can make the social change by interpreting some of the problems and come up with some solutions.

There are still some situations that need reworking like if we don't build an education system in America that teaches us about ourselves, you're gonna fall victim to what your father, your grandfather and your great-grandfather did. You're still living in America, you're still living a system of white world supremacy without knowing yourself. You have to know yourself. The education system has to be adapted for us so we can be protected and protection comes from self defense. You have to know how other people are looking at you in order to avoid some of those obstacles that have been set up to knock you down. You are talking about a capitalistic system of survival of the fittest and those that know more about themselves are able to network against those that they share a common belief with and then are able to say, well, everybody else that ain't on this side are gonna get smashed. Like, you've got a baseball team and you've got nine guys that really know how to play baseball with each other, and know all the rules and then you've got nine guys out there that say, "Well, damn, I wanna hit home runs but I don't know the rules." You've got a team against a bunch of individuals and the individuals have goals, needs and wants. They want to win the game but they don't know how to win it. And the ones winnin' the game know how to win it and know how important it is. They are able to take it even further and are gifted with the knowledge and educational base to perceive them all, not just natural talents. So that's basically, in sports terms (laughs), how the black situation is. We've got to know more about the game. We've got to become more of a team since we're being looked at as such separate constituents of a team. Also, we need help with the funding situation to build a foundation in America.

It's the same old tired story but it's true. We came over to America and we were unable to network with ourselves or anybody else so you can't expect them to network now without knowing themselves or feeling they have something in common. You're not gonna see a bunch of brothers say, "OK, boom (hits fist in palm). We're gonna move in on capitalisms and have a bunch of businesses and shit, move in on fuckin' Trump." It's not like you're talkin' about movin' in on an established, well-based, well-educated, well-planned program. That's yet to be built.

is sayin' a whole
of bullshit, newspaper
na have a third mouth
retation so why not get
right from the source.

CHINA D

THE TYPE peaks

OULD BE DETRIMENTAL TO THE SCENE

een before...there's a void for more than what's been seen.
in' else ascends from that. It basically has to be a white
point where the brothers are gonna say, "That shit's hittin';
in basketball. Brothers was like, "Fuck that motherfucker."
it's a bad motherfucker." That's what you talk about building
been able to do that. 3rd Bass is gonna go to higher heights



Flavor Flav

SUPERCONDUCTOR/LUNG
The Cruel Elephant
Wednesday 29 August

Silly me. Here I was, thinking, "No one will ever be able to hold a candle to Killdozer's version of 'I Am, I Said'" but I hadn't reckoned on the power of Carl Newman and company. Power fuelled by dry ice and tempered with wafting clouds of bubbles. The power of six guitars and half a dozen dancing girls.

But more about that anon. First we witnessed the somewhat more understated power of Lung who were, nevertheless, faster and more obnoxious than their name had prepared me for. (I mean, you think "Lung," you think "breath"; you think "relaxation"; you think "cancer" -oh, never mind...) A drums, bass 'n' guitar setup with Semiconductor Jason on bass and vocals, these guys pounded out some fairly nerve-wracking tunage reminiscent of JG Ballard stories and expressway driving. And the audience ate it up. It was lukewarm until about halfway through their set, when my ear began to pick out some darn compelling bass lines in amongst the carnage. Vox-wise: sorry, I found picking ANYthing out a complete loss, so I can't relate the name of this one song near the end that had a totally harsh intro. But trust me, it did. Speaking of "Intro's": yes, heckya, Lung even scaled the heights of Bad Brains-comparison-worthiness (I'm trying to put this subtly, so it won't be like, "Oyehay, Lung, that's the band that's supposed to sound like Bad Brains..."). Suffice it to say, they reminded me of Bad Brains, they reminded me of Dinosaur, they reminded me of JG Ballard, and yet for all that, they didn't come off as derivative. Or maybe I was just fucked in the head.

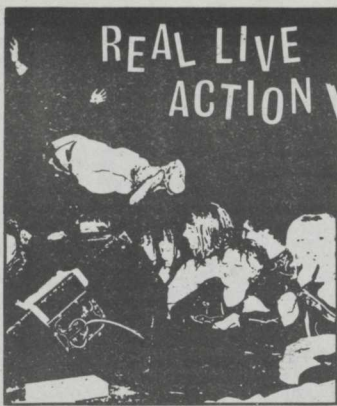
Sure, that's always your excuse, Viola.

Anyway, back to reality, that fire-breathing, six-guitar reality that goes by the name of Superconductor. But six guitars ain't the half of it. You also receive: two bass players, a be-killed drummer, and several tonnes of hair into the bargain. And hey, on this particular night, a merciless helping of Kitsch. It couldn't've been otherwise: this was the Superconductorian tribute to Neil Diamond, so we got costume changes, a bubble machine, dancing wimmin, and a good hour's worth of Muzak staples filtered through the Superconductor machine. Surprisingly, "brevity is the soul of wit" seemed to be the operative principle here and few of the masterpieces were transmogrified into the excess I'd expected. No, the boys stayed on the straight 'n' narrow for the most part, but their "Sweet Caroline" sure exercised those Grade 6 guitar glass ghosts of mine. And there were departures from convention such as Carl's enquiry after the abortive

opening bars of one tune, "OK! Who played the wrong chord? Who fucked us up?!" The beauty of anonymity: one fringe benefit of a supergroup. All facetiousness aside though, Mr. Newman's plaintive rendition of "Play Me" nigh moved me to tears and the acoustic duet between him and drummer Keith Parry on "Crooked Streets" was pretty touching too. And weirdly, I DID recognize all of the songs, even though before the show I'd been walking around like "Well, I dunno; I won't be able to tell if they're being faithful to the originals cause I don't really know any Neil Diamond!" Sure, and I've never been to McDonald's either. Scary, when the extent of pop culture saturation is brought home to you.

As to the dancing girls, well, they gave it their all but were doomed from the start. (Mind, the graduate of the Robert Palmer Dancing-Girl School less so than the rest.) The whole plan would've come off a lot more effectively if the dancers had been used for just one tune rather than the whole set, AND if they'd

oldster in the front row was madly punching his fist in the air; one guitarist was on his knees frenziedly manipulating a glass along the neck of his instrument; Mike 'n' Mike, the two bass players, were attempting a manual mating of their axes; and that crazy heathen lead singer of theirs was sprawled full-length on the stage with his head submerged beneath it... looking for a lost pick? Lost ponytail holder? Lost identity? We'll never



times and highbrows alike happily satiated.
Viola Funk

PUBLIC ENEMY
Orpheum Theatre
Thursday 30 August

"PE's in the house.... PE's in the house."

The fact that I am a crazed Public Enemy fan may have something to do with the views that follow in this review. But I think it is safe to say that no matter what feelings one had on entering the show, everyone left the Orpheum three hours later with big smiles on their faces and nothing but compliments for the group.

The stage was very simple with DJ Terminator X behind a large black and yellow Public Enemy logo stuck in front of the two turntables. Chuck D appeared dressed in jogging pants, Raiders jacket and a baseball cap while Flavor Flav jumped around wearing a track suit and one of his many clocks.

The concert was totally hype with the SIWs showing off some precise dance moves. As the show

on current issues while Flavor Flav did his usual crazy dances, speaking in the style he's mastered to perfection. Flavor, too, had his views on topics such as staying in school and loving one's parents. At one point, he even brought out his two children who danced around for a little while.

Public Enemy's performance was incredible even without previous Minister of Information Professor Griff. "The sound was booming loud, there was a def hype crowd. Every-one stood proud. No sellouts allowed!" PE's in the house.

Terror T

PUBLIC ENEMY
Orpheum Theatre
Thursday 30 August

Apparently, Ice Cube was never really confirmed as the opening act and the dirt on the Afros being cancelled was that two of their crew could not make it across the border. So instead, Vancouver was treated to the raves of Whidbey Island EQ and what the promoter had promised was to be an "extended" Public Enemy show to make up for the opening slot vacancy.

EQ sucked. At best, the performance by Eaze and Quase was tired and contrived. They staged cute and rehearsed introductions to contextualize their songs such as talking about racial stereotypes at the 7-Eleven before hitting the beat. At worst, the group was an embarrassment to choreography which would not have happened if the several "dancers" accompanying the MCs and DJs did not try to perform any moves at all, but they did, and the audience responded accordingly. Either the dancers were new to the group and were in dire need of practice, or they were friends of EQ and this was the only way for them to get in for free.

Public Enemy arrived amid a whole new resurgence of massive hype and controversy, the latest volley of opposition having to do with PE performing at a civic theatre. So it came as no surprise to see a paddy wagon and a few cops hanging around the Orpheum before the show started. However, the Orpheum staff was surprisingly non-confrontational with the crowd that was noticeably mostly made up of white-kids-from-Kerrisdale-with-the-leather-Jah-Rastafari-pendant-and-B-K-high-tops-and-Air-Jordan-sweats who had obviously OD'd on Arsenio and Hammer. The obvious exception was the security. Both the SIWs and the Orpheum-hired bouncers were very liberal with the heavy fist used to protect the stage from intruders.

Chuck D and Terminator X kicked off tonight with that favourite of favourites "Welcome to the Terrordome." Chuck introduced Flavor Flav to the crowd, and for the



Greg Elsie photo

somehow been able to be crammed onto the stage along with the band rather than sequestered upon the stairway above it. But hey, ya learn by doing.

By the time the climactic chords of "Brother Love" were resounding through the full house, the audience, Neil Diamonded outta their minds, were going nuts. A hoary-headed

know.

"...Yeah, well, I'm not too big a Neil Diamond fan, but I have to say, they were pretty good..." observed a fellow concertgoer after the show. "Or you could say 'SO I have to say', 'I pointed out, but the innuendo was lost on his overblatant sensibilities. Whatever; Superconductor's Hot August Night left Muzak vic-

progressed, the crowd became more worked up and several fans jumped on the stage only to be quickly and abruptly thrown back either by the SIWs or the security into the raging, fist-pumping throng of fans. The exception: a couple of fans who back-flipped on top of the crowd.

Chuck D spewed political messages as well as his personal opinion

next hour and a half, back-catalogue PE hit after back-catalogue PE hit came pumping forth with aggression and fervor, punctuated by Chuck and Flav's frequent diatribes and chants. These interruptions would not have been so bad had Chuck not repeated, among other things, the same peace spiel over and over, and had Flavor Flav not done the same call-and-response audience reaction chants throughout the show. And what about Flav's being interrupted by the sudden appearance on-stage of a packaged condom? Didn't that condom Flav so good-humoredly told the audience came from his pocket? Was I not supposed to see this?

Leaving the Orpheum after the show, watching two testosterone-overloaded guys go at it in the middle of rain-slicked Seymour Street, I could only come up with one thought on the whole night: shit, I'm old.

Alexander Stonefield

MC 900 FT JESUS WITH DJ ZERO/CONSOLIDATED
Luv-A-Fair
Wednesday 12 September

Consolidated opened the show with their punkish industrial dance music, playing tunes from their *Myth of Rock* album plus a few newer songs

as well. Their live set consists of Adam Sherburne on main mic and occasional guitar and bass; Mark "Man-Machine" Pistel on two sampling keyboards and second mic; and Philip Steir throwing live drums into the mix. This is the second time they have played in Vancouver, the first being June 20. Their set seemed tighter this time, probably due to the facts that (a) last time they had the whole night to themselves, and (b) they've been touring for the past three months. There were new parts to the performance, most notably the addition of some live guitar and bass. Overall the show was great. Consolidated easily got their messages across, even fielding questions from the audience regarding band philosophies while MC 900's stuff was being set up.

MC 900 Ft Jesus with DJ Zero have also played here once before. That enigmatic show happened last March at Graceland, where they opened for Severed Heads. I thought they were cool then with the phenomenal DJ Zero doing the best scratching I'd ever seen despite skipping the needle several times. It was good alternative hip-hop dance music with very little happening on stage. Since then MC 900 has developed his stage presence, this time appearing in a straight-jacket with holes in the arms enabling the mic to be held. True to form, DJ Zero spent

most of the time scratching.

Consolidated's Philip Steir joined in, augmenting their DAT machine with live percussion. The most remarkable part of the show began when all the lights were killed except for one powerful strobe, and piles of dry-ice smoke enveloped the stage. 900, still in his straight-jacket, donned glasses with black and white spiral discs where the lenses should have been and walked around the stage like a zombie, dropping bills from outstretched arms. At times I lost sight of him from my position at the front and then money would fall out of the smoke cloud onto my head. The ever prevalent bass was like a drug. I can't wait for their next album.

Adam Sloan

CRAZY FINGERS/SECOND NATURE
Commodore Ballroom
Friday 14 September

The room filled, MuchMusic was extinguished, and the band moved onto the stage. Thus began the hip-pie-fest. Dead shirts and Birkenstocks abounded among the nouveau-free spirits.

Crazy Fingers set the floorboards in motion. Floydian guitar solos combined with a distinctive blues beat whipped everyone into a danc-

ing frenzy that continued throughout the performance. Despite being the opening band, in using such diversions as funky harmonica, Crazy Fingers kept the attention of the expectant Second Nature fans.

After a brief interval where we were once again subjected to Kim Clark Champriss and his ilk, Second Nature began their much anticipated set. At times their funky-psychedelic sound was reminiscent of the Red Hot Chili Peppers; at others, The Doors. A highlight was the band's appearance in boxer shorts and briefs while the keyboardist played 2001: A Space Odyssey. Although some-

Len Whinder photo



what deficient in originality and depth. Second Nature's strong emphasis on reggae beats, bongo drums, cow bells and wailing guitar riffs played to the mood of the audience and kept it moving. Of course the already euphoric mindstate of much of the audience must be taken into account. One ecstatic fan even claimed to have an out of body experience!

As the gig came to a rocking end, good karma flowed freely from the tie-dyed-and-sandal-clad crowd that shuffled herd-like back out to the seedy bowels of Granville Street.

Mindy Abramowitz
Angie Finley



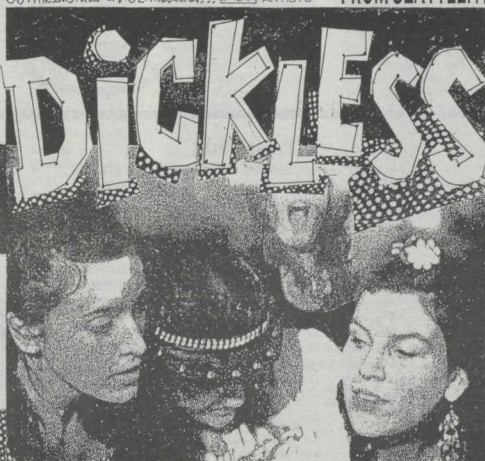
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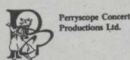
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Boogie Down Productions
Edutainment
(BMG/Jive/Zomba)

I have never been let down by KRS-One of Boogie Down Productions. He keeps coming up with more and more interesting information that he cleverly brings across to his audience through his music. There's no stopping this "teacher." Although the beats and scratches are fairly basic and minimalist, the vocabulary and lessons contained in the songs outweigh the simplicity of the production.

This is not a diss: KRS-One has managed to produce yet another jam packed, dope driving album, speaking his mind freely with no intentions of censoring anything. KRS-One's style varies from hardcore through to reggae, containing songs such as "The Racist," and (the hit) "Love's Gonna Get Cha (Material Love)." Ms. Melody, among others, appears on this album of never ending future hits. This man deserves much credit.

Terror T

DVC
Descendant Upeaval
(Manufacture Sound Output)

As my whole life lately seems dedicated to finding the world's most intense band, I should let the world in on one of my many discoveries. DVC stands for Darth Vader's Church, but who knows where they're from. Tennessee, maybe?

This is the kind of album frat guys listen to and giggle in condescension and amazement. *Descendant Upeaval* is the absolute heaviest album I have come across. Sure, it's kind of like speed-metal, but it is so relentlessly fast, loud, and - and - HEAVY. The singer snarls and rants underneath a wall of G-U-I-T-A-R-S. DVC, as a selling point, are so-o-o-o-o-heavy, get this, I can't even read half the song titles because they are written in cool Gothic script on the back cover. Here's the few titles I did manage to decipher (as if you haven't bought the album yet): "Moral Constrictor," "Devouring Volvulus Corpse," and the ever-popular "Embalmed in Stone."

Fuckin' h-e-e-c-a-a-v-y-v-y!

MIKEY

Dwarves
Blood Guts and Pussy
(Sub Pop)

The Dwarves new lp is loud, abrasive and definitely offensive. Just one look at the cover, featuring two

bloodspattered naked woman accompanied by a likewise bloody, naked dwarf engaged in fucking a stuffed bunny, indicates what is in store when the stylus hits the groove.

This San Francisco based band doesn't waste any time, the entire record being no more than twenty minutes in length. They spend this time singing about sexual prowess and similar topics on songs such as "Skin Poppin' Slut," "Let's Fuck," "Fuck You Up and Get High," and "Insect Whore."

If the PMRC and law of officials are pissed off about The 2 Live Crew, *Blood Guts and Pussy* should make them homicidal and no doubt feminists will be antagonized by some of the themes the Dwarves have decided to sing about. This is "in your face" rock with lots of denigration to boot.

Greg Garlick

Jane's Addiction
Ritual De Lo Habitual
(WEA)

As many artists have learned, controversy provides a great launching pad for the commercial success of their material. Jane's Addiction utilised this fact when creating their new album cover, which has been banned in Canada by the CRTC. Now it is just a plain white cover with a quote from Article One of the US Constitution. I wondered if Jane's Addiction was relying on controversy to sell their albums. If so, why? Couldn't their tunes alone cut it any more?

Far from it. *Ritual De Lo Habitual* is a strong new album with music and lyrics complementing the other. The first side is aggressive with a repertoire of styles that range from the heavy yet funky "Stop" to the slower-paced, relaxed power of "Obvious." The best song on the first side, "Obvious" has Jane's Addiction written all over it. What other band can have spurts of distortion coming from both the guitar amp as well as the jaws of the vocalist, yet remain equal in feeling and integrity?

The second side boasts a much more structured and patience-minded Jane's Addiction. In particular is "Three Days," strengthened by David Navarro's antics with guitar effects, the surprising success of Perry Farrell's gruff voice in the more tender moments of the song, and a killer bass line by Eric A. The result is the most impressive song on the album.

Unfortunately, Farrell's



voice goes out of whack and sounds overbearing on some cuts. For some reason "Then She Did" just doesn't accept his vocal style. Versatility is not a quality he considers important enough, obviously.

The only other point worth mentioning is the disappointing closing song, "Classic Girl." It is the second song on the album with a heavy Led Zeppelin feel to it. I have always been critical of typical portrayals of women in such songs and although there is something more substantial being said, the point of the song is too fuzzy to figure out what it is. To place such a weak song as the finale of the album prevents me from calling *Ritual De Lo Habitual* an excellent effort. Nevertheless it stands as an album to pick up without question as its strong points outweigh the weak ones.

Braden Zrno
(Actually, Jane's Addiction and their American label Warner Bros. released the "censored" cover for the album in response to protests by

American moralists. The original cover is a collage featuring paper mache representations of Perry Farrell nude with two likewise nude women; the "revised" cover is completely bare save for the aforementioned quote. Apparently the decision to distribute the latter cover in Canada over the original was made by WEA Canada. - ed.)

Lead into Gold
Age of Reason
(Cargo/Wax Trax)

Paul Barker is the less mouthy and therefore the lesser known half of Ministry but he gets to step into the limelight (blacklight?) with *Age of Reason*, his first solo album. While listening to it, I realized how much Barker does contribute to the unholy duo of Ministry/Revolting Cocks. This is an ink black effort, but the lyrics are more interesting than some industrial groanings: "Lunatic/Genius" deals with the thin line between the two: "What will the rush of ideas/

Eclipsing all others/Mean to the core."

Age of Reason is relentless: heavily synthesized tortured sounds plus bone-crunching guitar. Al Jourgensen manages to sneak in, having helped write one song. If you're in a depressed state, Lead into Gold might not be the best thing to cheer you up but you could probably dance to some of the tracks while you're planning a mass murder spree.

June Scudeler

Muslingauze
Intifada
(Extreme Music)

Paul Schutze
Deus Ex Machina: The Soundtrack
(Extreme Music)

Reviewing new electronic and contemporary classical releases these days is, at best, a game of hit-and-miss. Home computers and digital samplers have put music in the hands of some who seem completely unsuited to composing it, preferring the comforting - but ultimately sterile - accessibility of machine-generated rhythms and melodies.

However, despite the presence of new releases that come off sounding like a high school computer science project (e.g., the Music Society, new Carl Stone), there are a number of excellent electronic works currently available which will no doubt be overlooked by many. Two of these come on compact disc from Extreme Music, an Australian label.

Muslingauze's *Intifada* builds its rhythms from drums which sound remarkably like those on Peter Gabriel's "Rhythm of the Heat." Pulsing bells and soft, chiming cymbals are laid down over the drums in overlapping patterns which slowly fall in and out of sync with one another. The overall sound is cold and clear: visualise it echoing in a concrete bunker washed with winter sunlight. At its worst, the music seems patternless: drum muzak. At its best, (ie, "P.F.L.P.") it is chillingly hypnotic. Clive Barker's Cenobites would love it.

Paul Schutze's *Deus Ex Machina: The Soundtrack* comes with liner notes that read like an MA thesis. Schutze's aim is to inject randomly sampled sounds into a constantly shifting electronic rhythm, distancing listeners from the sounds' usual contexts. One striking passage sets a car crash against footsteps and a confused babble of Ital-

ian voices. The basic technique is nothing new: Burroughs and Cage have been playing with decontextualisation for years. However, Schutze's execution is superb: the fifty-nine minute piece fluctuates between ambient "noise" and rhythmic progression, electronic sounds and organic samples. Highly recommended.

Chris Brayshaw

Pantera
Cowboys From Hell
(BMG/Arista)

Metallica clones with really long hair and really boss tattoos. That's about it. No, seriously, that's all. Just guys with long hair and guitar solos, and they thank their instruments. Next, please.

Gav

Steel Pole Bath Tub
Lurch
(Boner)

Scribbled in pen on the back of this album is the notation "real hair shaking music." Steel Pole Bath Tub is a band I know very little about, except that they are supposedly a three-piece that used to be an REM cover band. Nonetheless, they are one of the heaviest bands around. *Lurch* is a five-song mini album featuring some of the best grunge, noise and distortion this side of Sub Pop Land. "Christina," the opening song, ends with a full two minutes of feedback! After an album of primal two- and/or three-chord trudging, *Lurch* is even capped off with a mind-numbing, fuzzed-out version of "Paranoid" from the world's greatest band, Black Sabbath. Never before has such squeaking, squawking, pounding and screaming sounded so darn good.

Mikey

Untamed Youth
More Real Gone Gassers from...
(Norton)

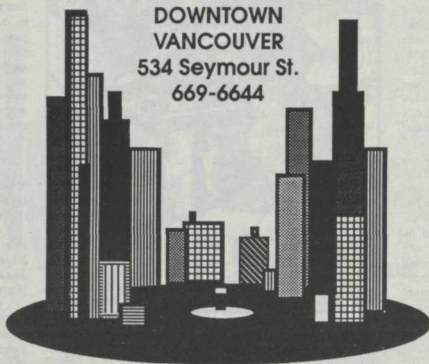
This second album from Columbia, Missouri's Untamed Youth was a real pleasure to listen to. Nothing really complex here, just a real fun record with plenty of cool surf guitar riffs with lots of "oowah oowah" Beach Boys melodies. Quite a few of the songs are covers but this is hardly noticeable as they come from very obscure bands. *More Real Gone Gassers from...* turned out so good that it makes me curious about their first album...

Tom Milne

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Well, it's getting nigh on toward winter and those wet, chill evenings when y'all'll be seeking some gut-wrenching-I mean, warming-sustenance, so I thought I'd dwell on the topic of sandwiches. Yes, sandwiches: the staff of life. I'm not talking wimpy lame-ass shit sandwiches like the kind ya can get Cry-O-Vacced in cafeterias, I'm talking real, honest-to-goodness, fix-'em-at-home-in-the-comfort-of-your-own-kitchen sandwiches. (Oh no, I'm using hyphenated descriptive phrases; the James Barber curse has struck...)

That old standby, peanut butter, merits initial mention as Sandwich Purists' firstpick. Man, you can't do better than a plain ol' peanut butter on Safeway white or 60% whole wheat sliced-unsliced, to tide you through whatever emotional/digestive/psycho-social crises you may be faced with (and believe me, I get a LOT of the latter). Comfort food at its best.

Then there's the one-step-removed-from-peanut-butter depravity of peanut butter and HONEY sandwiches; you gotta wonder sometimes, what is this world coming to? My brother and my roommate both swear by 'em, but for me they conjure up bad memories of lean times of the month in my childhood and the distressing prospect of whitish gunk woven into the peanut butter jar. Okay, I'll admit, taste-wise they're decent, especially on toast, but not something I'd wanna be faced with on a regular basis. Actually, now I think of it, I wouldn't be surprised but that peanut

butter 'n' honey is like, Canada's answer to good ol' American peanut butter 'n' jelly. Think about it: honey is just so smooth, so bland, so generally Brian Mulroney-like in comparison to "jelly"-hey, I think there's a real case to be made for this. Eh?

But I'd better be careful here; they say not to discuss politics at the dinner table. Save it for Joe's. One of the best sandwiches I've ever had in my life was a plain 'n' simple lettuce one ("A Honeymoon sandwich: lettuce alone," as my mother would say). This was during a childhood summer when I was staying with friends who live in East Van, and the Italian woman next door donated from her garden the most amazing, mungo head of lettuce. My Auntie Merle (yup, her again: she's not even really my real aunt) did this foliage supreme justice by laying it reverently between Miracle Whipped slices of white bread and letting us kids



me. When I returned home I started pestering my mother to buy Miracle Whip, but I've never even presumed to ai-

mates, who're dead 'n' gone to India (bless their digestive tracts), had some nifty sandwich ideas up their sleeves

any kind of bread; spread butter, cream cheese, or mayonnaise, whatever your pleasure; throw on sliced tomatoes; and sprinkle a few "dash oregano"s on top a them. Cover it up with the second piece of toast, et voila: sandwich beauty.

Carla's specialty was the slightly more labour-intensive Grilled Cheese. But not just any old Grilled Cheese; no, Grilled Cheese With Curry. Regular, sweet, Madras; any kind of curry works like a charm. You just make the sandwich as per usual, but before sticking it under the grill, throw a bit of (or a lot of; whatever) curry over the cheese. Four minutes later you're in Grilled Cheese heaven. I've found the taste is really complemented by Miracle Whip, rather than butter or margarine, on the bread. So there ya go.

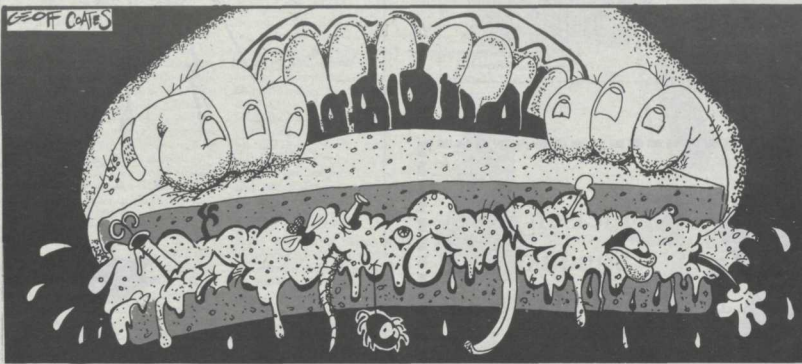
Ah, and now on to the Queen of Sandwiches: Syrup and Cheese. When first introduced to this toothsome deli-

all the guests I've ever offered it to. But all of us, me in particular, have gone on to gingerly sample this depraved invention and, after a few bites, quickly become converts. Traditionally this sandwich is made on rye and eaten with Hot Mix Bic's; but it works equally well on the Safeway sliced-unsliced white or brown, or indeed any bread that's handy. Shred a heap o' Cheddar; butter two slices of toast and spread 'em with Roger's Golden that you've bought for peanuts in the handy stainless steel vats at Save-On; layer on the shredded cheese; throw on your top slice and experience what God meant food to be. A warning though: this is one sandwich that fairly demands a good hot pot of tea to be drunk with it. Give me a syrup 'n' cheese sandwich and a pot of Earl Grey, and I'm gone.

Yes, there lies a true sense of accomplishment and comfort in fixing your sannies in the aforementioned conven-

nience of your own digs, but I cannot let a column devoted to sandwiches go by without lauding one eatworthy commercially-produced offering. Namely, White Spot's shrimp sandwiches. Oh, yeah, they probably have some fancy, high-falutin' name for 'em with the word "delight" in it, but there's only one incarnation of it and it's easy enough to spot on the menu. Better on brown than white and crowned with shredded lettuce and a groovy

chili sauce, accompanied by White Spot french fries-a plateful to be reckoned with. Eat, smack yer lips, and be merry.



feast. Having been raised on mayonnaise and store-bought head lettuce to that point in time, these leaf lettuce sandwiches verged on nirvana for

tempt to recreate this bliss on my own, lacking access to freshly-picked lettuce. But I have my memories!

My two former room-

too. Julie's inspiration for one actually came via her dad, whose brainchild was the tomato 'n' oregano san'. All you do is make toast, two slices of

cacy by a South African friend, I too declined in revulsion at the concept of combining syrup and cheese in such a lascivious manner. So indeed have

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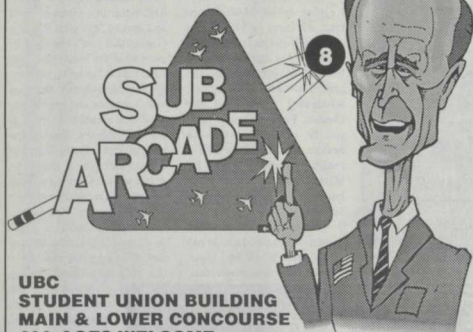
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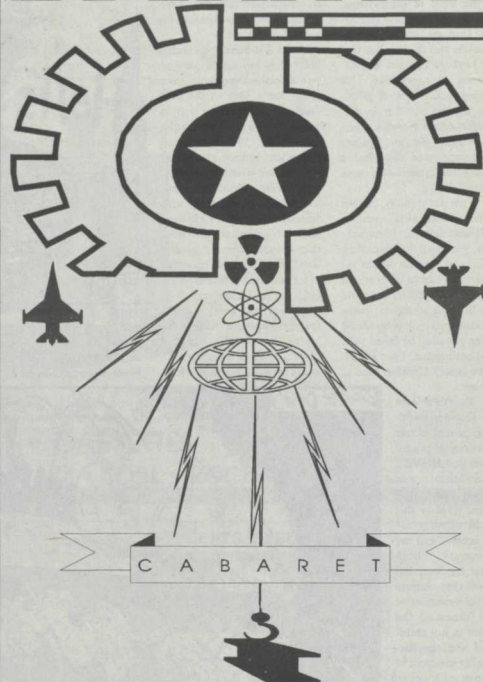
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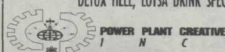
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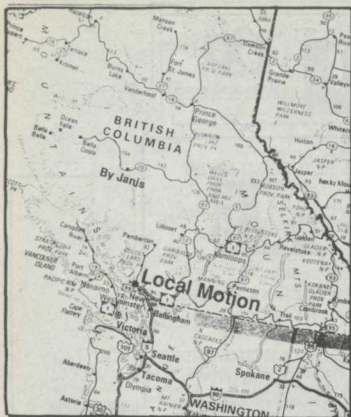
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Last month The Picasso Set signed on a second guitarist, John Brotherton, who used to sing for the under-appreciated Cannon Heah Down. But they will also continue their search for someone (male or female) to replace Jonathan, their recently departed keyboard player/vocalist. I suspect that anyone interested can reach Pat at CITR from 7-9 on Thursday nights, during his show. In the meantime, expect some new songs and a somewhat new sound from The Picasso Set.

Another recent departure: Blair Dobson has left Numb and is starting up another project, Judas Bullhorn, with Darrell Shibley (of Overool 7 fame) on drums. Tin God—"Miles to Sunrise", "Hazy Moon." The best of this month's tapes have something very basic in common: they are loud, and these most recent Tin God offerings (from a 6-song demo recorded at Profile), while without question the most pensive songs of the lot, aren't lacking in vol-

ume. As always, Doug Andrews and Mike Graham (at the moment, after three and a half years, the band's only members) write exceptional songs, difficult to define. Each song is comprised of a sharply contrasting verse and chorus. "Miles to Sunrise" has Doug talking almost C&W style through the verses, then the instruments come crashing in on the refrain and add mixtures of hard and soft, thoughtful-sounding elements. Then, while the lyrics are pensive, introspective, for the most part evocative scene-painting, there are those guitars and drums. Although they are for the moment without a rhythm section, I'm sure the real Tin God will be back in the clubs very soon. It's not their nature to be just a studio band. Rocket 88—"Gimme Some Action." These former members of Sissy Boys, Death Sentence, Stage Door James and lots more have lightened up in attitude (for once, a press kit worth reading and keeping) but not in volume. De-

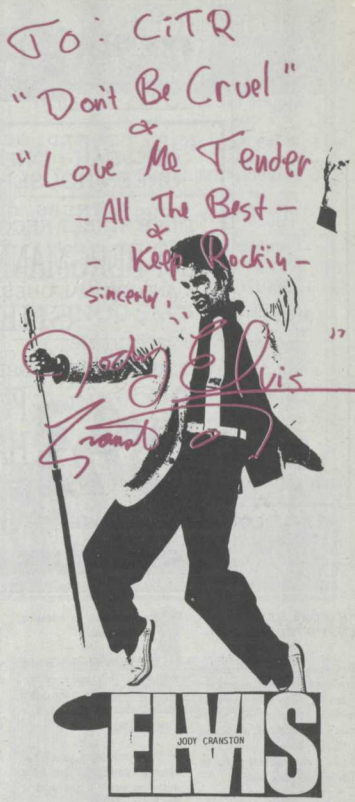
scribing themselves (just slightly tongue-in-cheek) as having "rock-solid musical reputations, charming personalities and dashing good looks," Rocket 88 reminds me of early Scramblers with a few more recent influences. (In fact bassist Jim Sigmund is look-alike brother to Ziggy, who plays blurry-handed guitar with Howard and John and Randy and Ron, and used to be part of Slow.) Louie "Mike" Louie, Lazy Joe Di Amante, Marc Manhattan and Jimmy (who say "no thanks") to the guy that played one of the guitar solos) sound so bad, so loud, so rock and roll (in a style I vaguely remember from renegade babysitters in the early-to-mid '70s) that I can't resist them. This is tight, hard, fast, with no pompous or offensive lyrics or noodling. Classic rock, in the best sense of the phrase. I can hardly wait to see them.

NoiseFloor—"Too Much Negativity." Amazingly, this young band from Waterloo, Ontario recorded their demo live onto two tracks in one day, last Christmas Eve, in fact. The mix is great, the sound is full (with three guitars, they've stopped just short of local superheroes-of-a-sort Superconductor), all the musicians slow down and speed up and play louder and softer at the same time, and there is an impressive false ending. I gave up trying to list who they sounded like after Sonic Youth, The Butthole Surfers, Black Sabbath, Bauhaus, The 13th Floor Elevators and the first two Pink Floyd LPs. Let me just say that bands like this could (and should) bring lying-around-stoned-and-listening-to-records-with-three-songs-on-each-side-parties roaring back into fashion. Lots of noise and power performed by good musicians and (rare for this kind of thing) a good singer. Impressive.

Baron Von Fokker—"Beads of Cholesterol." Unfortunately I got an immediate negative image of this band from the name, and when I walked into CITR and saw them sitting around playing, looking more like chamber musicians than anything else (and not just because

they have a cello), I was pleasantly surprised. Baron Von Fokker does indeed play loud music without the familiar structure of rock and roll, but this is far from formless. These songs have so many rigorously controlled, difficult parts I almost want to classify them as hard jazz, or hard classical, but those definitions are as far off the mark as any other I've thought of. While "Beads of Cholesterol" doesn't show off the band's vocals or (my favourite element—a surprising and effective addition) cello, it's a good introduction. Like the other bands in this month's column, Baron Von Fokker deserves to be a lot more famous than they are.

Ripcord—"Over You." Not really a demo tape, A Right is a Right is a 6-song "cassette EP" from these Montrealers (with one record out on Deja Voodoo's Og label). "Over You" is a lovely punk-pop song, perfectly timed at less than two and a half minutes, less serious than most of the tape and laced onto the end of the second side almost like an afterthought. The words are spat out angrily and almost too fast to make out, but then there are these sweet female backing vocals (you can almost picture the singers as young girls in gold lame dresses). Slammable, yet fun, fun, fun. This is a hard, almost sweet gem, and not completely unlike the other songs on the EP (how can you not like a song called "Cheese Metal"?). Worth buying if the tapes ever show up in the stores.



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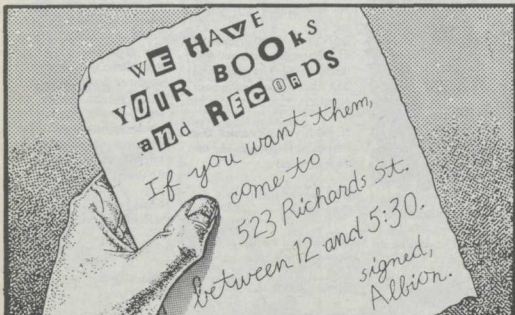
(Australia)

Saturday Oct. 13

at THE CINEMATHEQUE 1131 Howe St.

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* Advance tickets on sale across from Ridge Theatre. *



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PRESENTS

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WED. OCT. 3

OH YEAH • ONE BIG UNION
GREEN HOUSE • GRAFFITI

THURS. OCT. 4

DUKE STREET RECORDING ARTIST

ART BERGMANN

AND SPECIAL GUEST

SHE



FRI., SAT. OCT. 5, 6

CHRYSLIS RECORDING ARTISTS

PURSUIT OF
HAPPINESSWITH SPECIAL GUESTS
POLYGRAM RECORDING ARTISTS

BOOTSauce

SUN. OCT. 7

NETTWERK/CAPITAL RECORDING ARTIST

LAVAHAY
WITH SPECIAL GUESTS
MEMORY DAY

WED. OCT. 10

ATLANTUS BUS • CATHERINE WHEEL
REVOVLER • 4TH FLOOR

THURS. OCT. 11

MCA RECORDING ARTIST



RICK EMMETT

FORMERLY OF TRIUMPH
WITH SPECIAL GUEST CAPITAL RECORDING ARTIST

ANDY CURRAN

SAT. OCT. 13

WEA RECORDING ARTISTS

54-40



WITH SPECIAL GUESTS

SHADOWY MEN...
CONT'D FROM PAGE 11

D: Casa Loma's like your rich uncle's house that you never want to go to who's always inviting you over for Christmas just to show off the place.

N: Is it the coolest place in Toronto to hang out in?

D: No.

N: But it's a big castle.

D: No, it's a "casa." It's a fake castle. It's like the chocolatey coating on cookies. It's not chocolate. It's a "casa," not a castle.

N: What is the coolest place?

D: I don't know. I hang out at my home a lot.

N: Have you ever played the Railway Club before?

D: Oh yeah, that's why we're coming back, because we like the Railway Club.

N: Because it's small.

D: Because it's small and it has the nice little train that goes around.

28 DISORDER

N: Because you've bumped into stars before.

D: No, we're playing at the Railway Club because we bumped into stars at the other place, what's it called, the Town Dump.

N: The Town Pump, yes. What stars did you bump into there that you won't bump into at the Railway.

D: Bryan Adams.

N: You really bumped into Bryan Adams?

D: No, but I saw him there on Much Music once.

N: Who is Don Pyle of Shadowy Men on a Shadowy Planet, the greatest Canadian ever?

D: I thought you said Sir Isaac Brock was the greatest Canadian ever.

N: No, he's not.

D: Oh I get it, he's the greatest Canadian to lose his head.

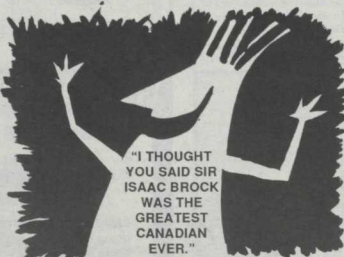
N: Who is the greatest Canadian ever?

D: Ken Priestley. He's a friend

of ours. He's a graphic artist. He's a part-owner of a record store in Bowmanville. He was our singer when we first started.

N: Bowmanville is the home of World Records.

D: As a matter of fact it is.



Although Ken lives in Bowmanville he has absolutely nothing to do with the band at all now, although we did play at his record store a few weeks ago.

N: And you had lots of people dancing.

D: Yeah, on the street. And the police came by and asked

if we knew any Charlie Pride. We said no, but we know George Jones.

N: And you played...

D: ...none of those.

N: And then you cut into your brand new tune...



D: ..."Baby Elephant Walk."

N: Which will be coming out on...

D: ...K Records.

N: And it will be a great...

D: This is just like one of those lazy person's greeting cards.

N: It will be a great record because it wasn't pressed at...

D: ...World...

N: ...Records.

D: Well that's not the only reason. It'll be a good record. It has four songs and a skit as the engineer who worked on it said.

N: Who are the other hot non-wordless groups in Toronto.

D: Non-wordless? You did a double-negative there, you threw me off. You mean, who do I like or who are the most popular?

N: Well you mentioned The Pursuit of Happiness and the Corndogs and...

D: I never mentioned the Corndogs.

N: Well you wanted to mention the Corndogs.

D: No I didn't.

N: Because they are your favourite band.

D: I don't even dream about the Corndogs.

N: Your favourite band is the Corndogs. You'd love to get ahold of their super-duper mic that was used to record their album.

D: I would say my favourite band right now in town is Change of Heart.

N: Why? Because they are on Cargo Records?

D: No, as a matter of fact that was totally coincidental. There is another group in town called Scott B. Sympathy who are really great who almost put out an album on Cargo and it was just coincidence and that was one reason why we said Cargo is a pretty great label to go with because two of our favourite bands in town are going to be putting out records with them.

N: And you like the Asexuals and Ray Condo, too, probably.

D: I like Ray Condo very much.

N: Because they're on Cargo Records too.

D: No. We've known Ray Condo for a very long time.

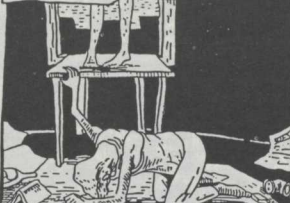
N: Thanks, Donny, and keep on rocking in the free world.

DANCING on the CLOUDS

NINE MONTHS AFTER THE RAIN-DROP REVELATION WAS HIS FORM COMPETED, MY GARRET APARTMENT WAS ACHAOTIC MIASMA OF DISORDER--



GROWDED, FILTY AND DOMINATED BY THE TABLE ON WHICH HE STOOD, I WAS FAIRLY MEANERED AT THIS POINT; ALL MY ENERGIES HAD BEEN CHANNLED INTO MY WORK, AND I BARELY HAD ENOUGH TIME TO SLEEP, LET ALONE EAT.



SEVERAL TIMES I HAD BEEN TEMPTED TO FEED UPON THE MATERIALS I WAS WORKING WITH, BUT THE THOUGHT OF GOD'S WRATH KEPT ME FROM IT.



I HADN'T BEEN IN MONTHS AND MY FAMILY WASN'T EXPECTING ME. MY FATHER SHANK BACK AS I WALKED INTO THE LIVING ROOM UNANNOUNCED.



I DECIDED TO REST BEFORE I UNDER-TOOK THE FINAL PREPARATIONS.

WELL, MARK, THIS IS QUITE A SURPRISE...



GOOD EVENING, FATHER. YOU'RE LOOKING WELL. FED. HELLO, MUM.



GREETINGS, SIBLINGS.



WOULD YOU LIKE TO SIT DOWN AND EAT SOME DINNER, SON?



YES, FATHER, I BELIEVE I WOULD.

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JUNE TABOR (\$10, \$8)

Friday OCTOBER 5th 8:30pm

California's Celtodelic Rockers

TEMPEST (\$10, \$8)

Monday OCTOBER 8th 8:30pm

A French Song & Dance (Fest-Noz)

GABRIEL YACOB & PENNOU SKOULM (\$10, \$8)

Fri. & Sat. OCTOBER 12-13th 8:30pm

CONNIE KALDOR (\$12, \$10)

Thursday OCTOBER 18th 8:30pm

Celtic / E. European Roots Fusion

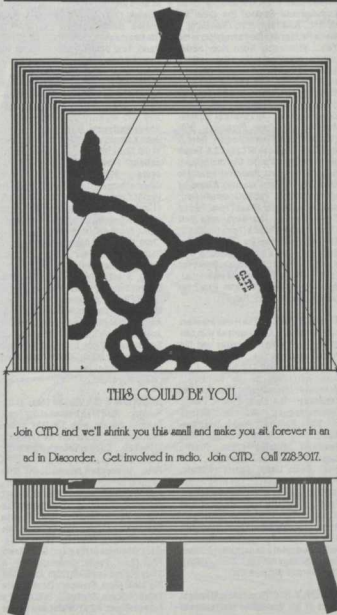
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(1882 Adanac St., at Victoria Dr.)

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WEDNESDAY 24 Fast Fun Underground at the Railway... **St. Nat** at the Valley... **Harry Cankin** at the Orpheum... **CITR Hot Wednesday** at the Pit Pub... **Vancouver International Writers Festival** on Granville Island: **Don't Go Alone** (10am, Arts Club Main); **From the Gold Mountains in the Sky** (11am, Arts Club Main); **Stories** (10am, Waterfront); **Prairie Grass & Difficult Roses** (1pm, Arts Club Main); **Romance & Reality** (1pm, Arts Club Main); **Writing Past the Barrier** (3:30pm, Arts Club Main); **Free Cover Opening** (8pm, Festival Centre).

THURSDAY 25 **Dickens with the Men of Europe and Virgin Marys at Town Pump...** **The Vaqueros at the Railway...** **Lowell Fuson** at the Pit Pub... **CITR Cool Thursdays** at the Valley... **Vancouver International Writers Festival** continues on Granville Island: **Symphony** (10am, Arts Club Main); **Salon de**

FRIDAY 26 The Vaqueros at the Railway... Robben Ford at the Tobacco Pump... Lowell Fulson at the Yallop... Vancouver International Writers Festival... On Gumbo... The Grapes of Wrath... Rock 'n' Roll (10am, Arts Club Theatre)... Red Herring & Smoking Guns (10am, Arts Club Theatre)... Stories from the Road (10am, Waterfront)... Voices from the

WESTERN REVOLUTIONS (10pm, Arts Club Revue); **TRAVELLERS' TALES** (11pm, telfort); **First Nations Cabaret** (1 Festival Centre)...

SATURDAY 27 The Phantom with the Pursuers at the Town Pump; The Demons at the Yale... **Vancouver International Writers Festival** (containing 100+ authors) will be discussing how to sell to TV & Movies (10am, Waterfront); **Travellers' Tales** (10pm, Arts Club Main); **Red Herring's Smoking Guns** (10am, Arts Club Revue); **Synergy** (12pm, Arts Club Revue); **Writers' Workshop** (12pm, telfort); **Writers** (1:30pm, Waterfront); **rum: Native Writing & the Use of Language** (2pm, Arts Club Revue); **Writers with the Tides** (2pm, Arts Club Main); **Writers' Workshop** (2:30pm, Burnaby Arts Library); **Words We Call Home: 25th Anniversary of the UBC Creative Writing Dept** (8pm, Festival Centre).

SUNDAY 28 *Stories of the Railways*... **Vancouver International Writers Festival** ends on Grand

Monday 29 CITR presents *Shindig!* '60s Naked Youth, Raunchy Rock & Roll, and a Little Bit of Comedy... Tom Paxton! the Vancouver Folk Music Centre... *Dave Allen* at the Joyce Elizabeth Theatre... CITR classics night at the Pit Pub.

Tuesday 30 Lubricated Goggles the Town Pump... *Oy Yeah!* at the Pit Pub... *Luther Johnson* at the Yale... *World's best night* at the Pit Pub.

Wednesday 31 Spunk at the Town Pump... *Luther Johnson* at Yale... *Squirrels with Variant Causes* at the University Sports Bar (Seattle)... *Hot Wednesdays* at the Pit Pub.

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EXIL-GUY GOES GREEN



CONCERNED ABOUT

Boogie Down Productions
Urban Dance Squad
Various Artists
Breaders
Mushroom
Various Artists
X-Clan
Loo "Scratch" Perry
Salsoul Tendencies
John Wademan
Hoo
Various Artists
Foster Inc.
Black Box
Power Factory
Bad Brains
Lewy Lashoff
Paul Schatz
Gang Green
Shuttle Demos
Ginger Baker
UK Subs
Cabaret Voltaire
Uzume Tokyo
Various Artists
Philip Perkins
Stompin' Tom Connors
Palace
Ministry
Jane's Addiction
The Hyptics
Ruthless Rap Assassins
Pisces
Jack Kerouac
Shadow Men on a Shadow...
Cruz DVA
Stink Youth
Jello Biafra & D.O.A.
Revelling Cocks
Gobbieloh
Dane-Lite
John Wademan
Stapp's Mammies
Happy Flowers
Philip Perkins
Exodus
Anthrax
Luka Font. The Live Crew
TST
CPO
Danzig
Eric B. & Rakim
Mindful of Sinners
Various Artists
Bulcher Durrant Lovans...
Living Colour
Nervous Follies
Various Artists
Screw!
The Warratons
Various Artists
Sahel 66
DVC
Machine Gun
Jr. Gene Wild
Luncheonade
Skinner Box
Fleeter Trip
Rob Marley and the Walters
Wrack
Charles College Garden...
Daw
WORM
Sky Cries Mary
Heart Throbs
La Muerte
Jon Louis Walker
Various Artists
Chumbawamba
The Underthings
Yentl
Ravi Shankar and Philip Glass
Sabah
Scott B. Sympathy
Artistry
Matt "Dottar" Murphy
Various Artists
Ed Hall
Iggy Pop
Elmgreen
Mentron
Various Artists
Splitter Fish
Three Times Dope
Rest in Pieces
Uke Overkill
Various Artists
Modern Vending
Swiggle Toons
Raptile

Edinburgh
Metal Frenzy for the Globe
Dish 4
Pod
Riffz
Disappearing World
To the End, Blackwinds
From the Sacred Laboratory
Lights... Camera... Revolution
The Dead Cab of Beating Coca Cola
HeadDown
Pump Up the Volume
Sist
Dreadnated
Cold War Industrial Dances
The Youth Are Getting Restless
But?
Dues as Machine: The Soundtrack
Can't Live Without It
What Do You Want
Middle Passage
Live in Paris
Groovy, Laidback and Rasty
Gibbs
Sound Blitter from the Counter Culture
Shapiro, Vermeer, Florida and San Francisco
A Proud Canadian
Backlash
If Case You Didn't Feel Like Showing Up
Ritual in the Habit
Come Down Heavy
Killer Album
Rosauro
Collection Sampler
Buried Dreams
Fringin' Alternative's
Beers, Steers & Queens
Gobbieloh
World Class
Illustration of White Girls
Blackface in Bandage
Lastering / Was Been Bad
Drive Time
Impact in Montreal
Persistence of Time
Banned in the U.S.
White Stains
To Nail and Crack
Danzig II - Lucifuge
Let the Rhythm Hit'em
Land of the Damned
Sound Generator
News from the Shed
Time's Up
On the 17th
The Belgian Gargamelle Volume 4
Smallmouth
You Not For Sleep
The 15 Killers
Down the Pittoresque
Decadent Upheaval
Open Fire
Too Dumb to Quit
Lewy
The Playhouse
Head Gear
Legend
Soul Train
Don't Eat the Dirt
Clanquaf 2000
Death Race 2000
Blue Soul High
The Beliefs of Superfly
Slap!
The Underthings
Showerbats
Passage
Wood Forest
Nail Young Street
By Inheritance
Way Down South
Music on Helrow Thomas
Love Pake Hara
Brick by Brick
Alone
This Should Move Ya
Frequency
Splitter Fish
Live from Jackalskaters Land
Under My Skin
Americasoul
From Across This Grey Land No. 2
One Bad Pecuary
Transfusion
Fame and Fossils

BMG/Jive/Zomba
BMG/Arts
Laid-Back
PolyGram/ADD
Extreme
Sire/Capitol
MCA/4th & B'way
MCA/Island
CBS/Epic
Night Train
Network
MCA
Cargo/Wax Trax
BMG/Glo Construction
Small House Big Apple
Caroline
Concrete/Papillon
Extreme
Cargo/Roadrunner
Story Plate
MCA/Island/Wang&Akon
Released Emotions
Capitol
Aural Tradition
Atlantic
Foe Music
Final Notice
WEA/Sire
WEA
BMG/Situation Two
Capitol
PolyGram/ADD
Capitol/Enigma/World Beat
Cargo/Jepac
Cargo/Wax Trax
WEA/DGC
Capitol
Cargo/Wax Trax
New Alliance
WEA/Elektra
Night Train
Dutch East/Island
Foe Music
Capitol
MCA/Island
WEA/Lake
Cargo/Wax Trax
Capitol
WEA/Del American
MCA
C'est not
Spiral
ACTA
CBS/Epic
Nervous
Bones
Rough Trade
Pagan
Salsoul/Sonic
Dutch East/Island
Manufacture Sound Output
MCA New York
WEA/Sony
WEA/Atlantic
Tonic Shock
WEA/Slash
MCA/Island/Tuff Gong
Capitol
Bridge
WEA/Metal Blade
GAGE
Lively Art
WEA/Elektra
Wax Trax
Highline
Bones
Capitol
Tonic & Go/Southern
Robert
Cargo/Roadrunner
Private
Dutch East/Island
Smokehouse
Cargo/Roadrunner
Way Down South
Sire/Chandos
Bones
A&M/Virgin
Free Alliance
Capitol
Mammoth
Streetsound
BMG/Arts
Roadrunner
Tonic and Go
Project
Akon
Gul/Rolz
Bad Taste

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM
The newest new music: Uge, Dhomont, Schritke, Lufkowski, Birtwell, Information on concerts, recordings, compans. Paul B.A. Steinhilber and Ian Cutlerly offering welcome.

THE BRUNCH REPORT 12:00-12:15PM
News, sports, weather and more with the CTR News, Sports and Weather Department.

THE ROCKERS SHOW 12:15-3:00PM
Reggae, Rock Steady and Ska with George Barrett.

THE SUNDAY NEWS MAG 5:00-5:30PM
CTR's in-depth current affairs/news magazine show. Coverage and analysis of USC News plus news and sports, daily editorial commentary, entertainment reviews and reports on events here at USC. All in a comprehensive and comprehensible magazine package. And we promise, no traffic reports.

HEAR SAY 5:30-6:00PM
CTR's literary arts program needs YOU to submit your works for on-air performance or reading (by you or us, your choice).

ELECTRONIC SMOKE SIGNALS/DECOMPOSITIONS 6:00-8:00PM
Information, news, interviews, political analysis from the global cultures of resistance hosted by Horacio de la Cueva, alternating Sundays with eclectic music and radio alphabets/spoken word.

RADIO FREE AMERICA 10:00PM-12:00AM
Are you blue? Get Brown! Your favorite brownies James and Peter offer a savoury blend of the familiar and exotic in an excitingly lucid blend of aural and sight tune in and enjoy each weekly brown plate special.

THE AFTERNOON REPORT 1:00-1:15PM
News, sports and weather.

THE CTR DINNER REPORT 5:00-5:30PM
See Sunday for details.

SPORTS DIGEST 5:30-6:00PM
Join the CTR Sports Department for all the latest in thunderbird vasily sports action and sports everywhere else for that matter!



Not for anger and despair, but for peace and a kind of home
- suicide note of Lewis Hill, founder of KPFA Berkeley, 1957

BREAKFAST WITH THE BROWNS 8:15-11:00AM
Are you blue? Get Brown! Your favorite brownies James and Peter offer a savoury blend of the familiar and exotic in an excitingly lucid blend of aural and sight tune in and enjoy each weekly brown plate special.

THE AFTERNOON REPORT 1:00-1:15PM
News, sports and weather.

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See Sunday for details.

SPORTS DIGEST 5:30-6:00PM
Join the CTR Sports Department for all the latest in thunderbird vasily sports action and sports everywhere else for that matter!

FACING THE MUSIC 6:00-8:00PM
A music/information hour with an emphasis on topics related to awareness and sanity. Host Wayne Davis.

BOXER SHORT BOYZ 7:00-9:00PM
Wear boxer shorts and walk with confidence. Jerome Broadway and Carmel Timothy Harry alternate weeks.

THE JAZZ SHOW 9:00PM-12:00AM
Vancouver's longest running prime time jazz program. Hosted by the ever-suezy Gwynne Walter. Features at 11:
1st Una Mas (One More Time) a fine recording by underrated jazz great Kenny Doham (trumpet) leading future jazz greats Joe Henderson on Tenor, Herbie

Hancock on piano and Tony Williams on drums through all the right moves.

8th Basie Plays Hell! The Greats Count Basie Band playing arrangements by Neil Hart. The 1950s Basie Orchestra at its peak with some outstanding soloists like Thad Jones (cornet), Eddie "Lockjaw" Davis (sax) and others.

15th A belated celebration of Art Blakey's birthday (he turned 71 on the 11th). The great drummer leading Wynton and Branford Marsalis (alto) and others in a "live" date recorded at the legendary Keystone Korner in San Francisco in 1991.

22nd Phineas Newborn Jr., the most overlooked of the virtuoso pianists. With technique to rival Peterson and Tatum, the late Mr. Newborn even in death (1989) still hasn't got the recognition due him. Tonight a rare date date in Italy in 1957.

29th Kind of Blue, a classic by Miles Davis. One of his greatest and most influential recordings. Mr. Davis with his sextet that included John Coltrane (tenor), Julian "Cannonball" Adderley (alto) and Bill Evans (piano).

THE MORNING SHOW 8:15-8:15AM

See Monday for details.

CONFESSIONS OF A COFFEE ADDICT 8:15-10:00AM
Watch Mr. X wake up from her peaceful slumber right before your ears.

THE AFTERNOON REPORT 1:00-1:15PM
See Monday for details.

BLOOD ON THE SADDLE 1:15-3:00PM
Country music to scrape the cowhoy off your boots to. Willyer host-poke Jeff Gray.

AVANT PIG 3:00-5:00PM
Avant-garde thrugery with Pete Luytchew. First Tuesday each month: World Music Exploration. Note the new time slot!

THE CTR DINNER REPORT 5:00-5:30PM
See Monday for details.

B.C. FOLK 5:30-7:00PM
The thoughts and music of B.C. "folk" artists, hosted by Bart Waldem and Wayne Davis.

IN ORDER OF AIRPLAY - SEPT 1990



One lazy Sunday afternoon I found myself with not too much to do. It was very warm. My mother was making some tea. Tea is supposed to cool down your body when it is warm. Wouldn't it be strange (I thought to myself) if she put some kind of drug in it? I heard that happened once to a boy in Venezuela. But he wasn't drinking tea. His mother had simply had enough of the boy's constant nattering and wanted to sell him to the local mafiosos. All Chiro did was play with his parrot "Pedro." He had won the bird at his school's annual bingo tournament and was very proud of it. Chiro's friends were jealous of him because they didn't like him very much and thought him too pathetic to enjoy a fine parrot like "Pedro." When Chiro awoke from his deep sleep he was on the flat open car of a train with many other sleepy boys his age.

"Where am I?" screamed Chiro into the passing landscape of a country he did not recognize. "Have I been drugged? Where is Pedro?"

"Here I am," said a little voice from across the car.

"You are not Pedro! You do not have pure white feathers with light green under your wings! Oh what a cruel, cruel dream. What a strange place with many strange people. Who are you?"

"I am many things my friend. And I have been many places. I am a boy who is always looking but never finding. My family is dead and I, Pedro, must go on searching and questioning until someday I have the answers."

The two boys stared at each other as the train charged towards the plantation. Then a smile came across Chiro's wind-beaten face. "You have fine plumage, my friend."

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TROUBLE

MONDAY, OCT. 8

AN ALL AGES SHOW AT THE COMMODORE
DOORS: 7PM SHOW: 8PM

TICKETS AT TRACK, ZULU, ~~locations~~ OR CALL 280-4444



CiTR and ~~straight~~ present from South Africa • Capital Recording Artists
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with guests
The Samples

Thurs. October 11

The Commodore

Doors 8pm • Show 10 pm
Tickets All usual ~~locations~~ outlets,
Track, Zulu, Highlife, & Black Swan Records.
Charge by Phone 280-4444



End Apartheid

CiTR
101.9 FM

and ~~straight~~

present

The Torch Singer Jazz Stylings of
Holly Cole Trio



plus guests

Monday, November 12
The Vancouver East Cultural Centre
Showtime: 7pm

Tickets on sale Friday, Oct. 5 at ~~locations~~ or charge by phone 280-4444



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